REVIEW OF THE WORLD'S MUSIC

MUSICAL COURIER

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AMERICAN PREMIERE OF "MATHIS DER MALER," page 8
NEW BROOM ON 57th STREET, page 9

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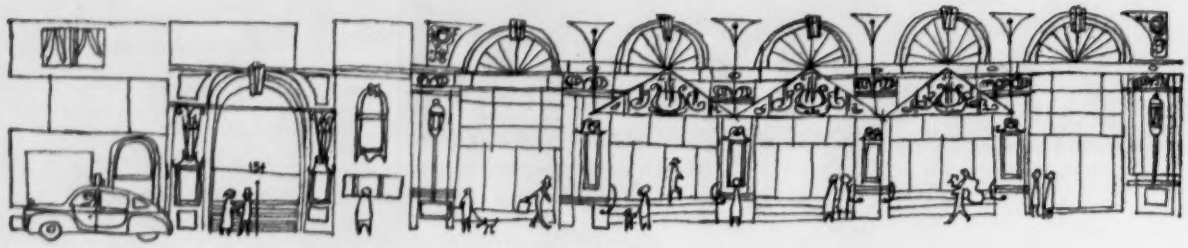
Seventy-sixth Year
March 15, 1956

ALONG 57th STREET



■ 57th Street, as our heading implies, is the hub of serious music activity, a hub extending its spokes to all parts of our land and abroad. If you are writing for the services of a musical artist, chances are your letter will wind up in a managerial office along this street—or in the immediate vicinity. But, the street is the residence of many of our top-notchers as well. During a lunch-hour stroll along this thoroughfare you may see Leonard Bernstein, dashing into his abode, or Ethel Barrymore Colt returning with suitcase from a Community Concert program, or Shannon Bolin tearing out for a matinee performance (or Dimitri Mitropoulos, Blanche Thebom, Lorenzo Alvary, Rose Bampton, Wilfred Pelletier, Thomas Scherman, to name a few). But let's say a bit about the first three personages.

■ **Leonard Bernstein** has been increasingly active on the New York scene. Millions have viewed him on the Omnibus-TV series; he has taken over the current season as conductor of the Symphony of the Air Orchestra; and he's busy writing music for a new Broadway opus. For Omnibus he wrote a jazz demonstration piece in the progressive idiom—and I found it full of segments from his score for "Wonderful Town." True, it was expanded and developed, but it still gave the impression that Mr. B. did not have the time to write a whole new work for the occasion. The Symphony of the Air programs have been distinctive as far as repertoire is concerned, but insufficiently or badly rehearsed. Consequently one hopes Mr. Bernstein puts full energy into the Broadway venture, and into each subsequent activity—one at a time. His is a talent too great to be spread thin in so many directions at once. (Or is Mr. Bernstein like the character in John Selby's book, "The Man Who Never Changed"?)

■ **Ethel Colt's** programs of "Music from the Theatre" are a most successful project. She includes everything from classic arias to obscure show tunes, but restricts herself to music of stage origin. And she'll give the promising young composer a chance to be heard!! So, you creative lads, if you want your soprano arias programmed throughout the land, bring them to Miss Colt's attention—somehow (and that's *your* problem). Now, **Shannon Bolin!** Here is a superb singing-acting talent. She's met with many a stone wall in the long search to be heard. She's now in "Damn Yankees," and delighting the crowds every show. **Vanguard** recorded her unusual "pop" style in an album called "Rare Wine" . . . and indeed it is. May we hope that they will remember Shannon's great performances of the past (including the NBC-TV "Suor Angelica"), for with this in mind, they'll record her in some fine contemporary art songs or highlights from lyric theatre pieces. And hurry up before she's a star in Morton Gould's "Desire Under the Elms" (which we hear is tops). It's wonderful to hear great artists on the musical comedy stage, but let's not keep Shannon, Pinza, or Traubel there forever.

■ And speaking of Carnegie Hall vs. Broadway, what fun it is to watch (and hear) **Ted Scott** (once starred in "Kiss Me, Kate") prance through his delightful capers as Figaro in "The Barber of Seville" (Virginia Card's sprightly English adaptation). Ted has a field day, and so will summer stock audiences if daring producers will take a plunge. And after "Out of This World" and "Wonderful Town," bass-baritone **George Gaynes** is on the concert come-back trail. All this Broadway stage training can only make the recital and opera hall a more exciting place to frequent.

■ Have we wished marital bliss to **Jacques d'Amboise** and **Caroline George** of the New York City Ballet? Jacques was certainly well applauded for his dance sequences in the film version of "Carousel!"

■ Just before going to press we learned of friction between the Metropolitan and **Nell Rankin** . . . or is it just a rumor that she's been suspended? Her Ortrud in "Lohengrin" was excellent!

■ **Patricia Neway** tells us she's signed for performances of "The Consul" in Israel, come September. Pat has been attempting to breathe a breath of life into opera workshop training. She has started her own private group, is at Mannes College, and this summer will instruct at the Neighborhood Playhouse. At last someone has felt it omni-important to train our future opera stars to move about the stage with motivation (through both text and music), not to stumble stage left only because Mary Garden did it that way, successfully, years ago.

■ Well, the **WNYC American Music Festival** broadcasts ended on Feb. 22. Postcards reading "hope you can listen" poured in from composers and performers—to listen one day at 10:30 a.m., or the next day at 7:30 p.m., or the next afternoon at 4:30. And all this was crammed in between the birthdays of Lincoln and Washington!! When the cherry tree has been cut, one expects to have heard some good, some bad (and very bad), and perhaps even three or four excellent compositions. One also expects to have missed about one half of the Festival. Why saturate the airways for 10 days only? I for one would raise an affirmative hand to a suggestion for a half-hour series weekly for 40 weeks, *and at a listenable hour of the day.* We could then assimilate the music and think about it for a spell; critics could devote more space to the worthy compositions; long-range planning would eliminate much of the music which shouldn't be heard at all; and no one would suffer from over-exposure to a concentrated period of modern music. It has been a noble undertaking, now let's think how to improve it. Here and now we should give the participating artists a shout of thanks; all too often they are considered secondary to the music.

■ From the Midwest we learn that the **Kansas City Hour,** a program of serious music aired by WDAF, receives more "fan" mail per month than all other programs combined. Congratulations to **Hans Schwieger** and his Kansas City Philharmonic (oh yes, and to the sponsor, the Kansas Life Insurance Company). . . . And from Mid-Ocean, we learn that the Italian Line's **SS Andrea Doria** has inaugurated a series of six-hour concerts of recorded symphonic music every evening in the lounge—complete with program notes in Italian and English. The program opened (with a splash?) with Handel's "Water Music." Wonder if this news will impress **Meyer Davis,** king of our shipboard dance bands? See you aboard the April issue. PARTOUT

Sedge LeBlang

Uppman as Papageno in the Met's new production of The Magic Flute.

THE SKY'S THE LIMIT

Theodor Uppman's remarkable successes should give heart to young American artists, for here is a native American who within a relatively short time has reached the highest goals by steadfast work, intelligent planning, and perseverance.

By DR. HENRY W. LEVINGER

"TELL me your associations, and I will tell you who you are." If this proverb is true, the answer with regard to Theodor Uppman is very flattering, indeed.

This still youthful singer started his career singing Pelleas in a concert version of Debussy's *Pelleas and Melisande* in San Francisco, with Maggie Teyte as Melisande and Pierre Monteux conducting. Today he is hailed as an outstanding Papageno in the Met's new production of *The Magic Flute* under Bruno Walter. An immediate consequence of the San Francisco appearance was a contract with the New York City Opera Company, where in 1948 Uppman again sang Pelleas to Maggie Teyte's Melisande. He repeated the assignment under Monteux when first engaged by the Met.

The wide radius of Mr. Uppman's talents can be guessed from the differences between these two roles which have brought him acclaim. It is a far cry from Maeterlinck's passive yet complex hero to the simple but active Mozartean child of nature, but somewhere in between is Benjamin Britten's Billy Budd, characterwise a combination of Pelleas' resignation and Papageno's simplicity. The title role of Britten's *Billy Budd* was created by Uppman with resounding success at its world premiere in Covent Garden on Dec. 1, 1951, and re-created on the NBC Opera Theatre telecast in 1952.

Since all these achievements have occurred only within the last five years, one is tempted to talk of easy success. The truth, however, is that behind these successes lies much hard work, well-directed effort, and untiring study.

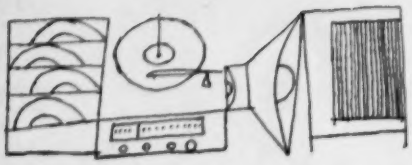
Uppman is a native Californian. After his initial studies on the West Coast, he came East to apply for a scholarship at the Curtis Institute of Music. The application was honored, and in 1941 he began voice study with Stuart Wilson—now Sir Stuart Wilson, administrator of the Covent Garden Opera in London. In 1942 he returned to the West and joined the Opera Department of Stanford University, where he received instruction from Jan Popper, and later the University of Southern California, where he studied with Carl Ebert, then head of its Opera Department. In 1943 he was inducted into the Army, assigned to a tank destroyer battalion, and was among the first to storm the beaches of Normandy. A month later he was assigned to the first all-GI Entertainment Unit in France and entertained GIs throughout France and Germany.

The War over, he returned to California, appeared in a production of *The Magic Flute* at Stanford University, made his auspicious San Francisco debut as Pelleas, and appeared in the West Coast production of La Touche-Moross' *Ballet Ballads*. In 1947 he won the Atwater Kent Auditions and the Gainsborough Foundation Award and concertized extensively throughout California and the Pacific Coast. In 1950 he came East again to try his luck. A recital given in New York's Times Hall in 1950 drew the attention of critics and music lovers to this gifted young singer. Broadway promptly stepped in and offered him a leading part in the musical *Courtin' Time*.

Summer, 1951: back in California with his wife and two children, but no offers for musicals, orchestral appearances, or recitals. Things seemed to have come to a standstill. Those with less determination than Theodor Uppman might have been deflected from their purpose by this sudden reversal of luck. With a family to support, Uppman became an oil supervisor at Bendix Aviation. After a month of rolling oil barrels around—he now looks back at this stint of manual work with a certain affection—he received a hurried telephone call from Mrs. Mundy in New York. On the advice of Alfred Drake, Mrs. Mundy, a close friend of Britten and herself a well-known mentor of talent and mother of a renowned actress, had recommended Uppman to David Webster, General Manager of the Covent Garden Opera, for the title role in *Billy Budd*, then in the casting stage. Over a weekend Uppman flew East, auditioned, and returned to his supervising duties on Monday. A week later he received a wire ordering him to report immediately to Covent Garden for rehearsals of *Billy Budd*.

On his return from England in 1952, he was signed up by Columbia Artists Mgt., and sang under their auspices that summer in a Romberg Evening at the Hollywood Bowl. Then followed his engagement by the Met for Pelleas, a cross-country Gershwin Festival tour, recitals, and appearances on the Bell Telephone Hour. In 1955, "Omnibus" signed him for the part of Danilo in its telecast of Lehar's *The Merry Widow*. This year he was reengaged by the Metropolitan for the Mozart Bicentennial performance of *The Magic Flute* under Bruno Walter, a role which quickly established him as a valuable and popular member of the ensemble. Next season he will be seen in the Met's new production of Offenbach's *La Perichole*.

Uppman's successful career should give heart to young American artists, for here is a native American who wtihin a relatively short time has reached the highest goals by steadfast work, intelligent planning, and perseverance. Lauded for his achievements here and abroad, he can look proudly ahead to an even brighter future. The sky's the limit!



HI FI AND MUSIC

By EDWARD TATNALL CANBY

20,000 CYCLES' WORTH OF PITCH

I HAD a pleasant letter recently from Dr. Fritz A. Kuttner, the man who is back of the Musurgia series of recordings on musical tuning and related subjects. The first of these, on Greek musical theory, was the subject of my recent article in this magazine (Dec. 1, 1955). I say "pleasant" with a sense of decided relief. Dr. K. writes first:

"Recently over the telephone, you said you didn't know if I was going to like what you planned to write on this disc, and whether I might be disappointed in the article.

"I hurry to tell you that I find your review delightful, and that I fully agree with everything you say. This includes the view that the recording . . . 'is a colossal and deadly bore' . . ."

For those who don't have the issue handy I had better note that the Musurgia record on Greek Musical Theory actually illustrates in sound a large number of the tuning "systems" or theories propounded or modified by many Greek minds over a long period of time. The sounds come from a specially tuned harpsichord that was retuned for each example by a tuning machine that is accurate within a very tiny pitch interval. There are dozens of examples on the record (two complete LP sides). Only a few brief examples of music—including some of the fragments of actual Greek music—interrupt the constant scale patterns, played slowly and without rhythm, for pure pitch listening.

The publishers of the record (and Dr. Kuttner) warn that the disc requires long and careful listening, that the tiny differences between one scale and the next, the "out-of-tune" effects, must be absorbed and appraised over a long period of study before they can be understood. (Was it ten playings they recommend as a minimum?) In any case, I couldn't get through one side even once.

It struck me very forcibly that musical tone, as such, is utterly devoid of meaning until it *moves*. Music is a dynamic art that loses all sense the instant it ceases to have a flowing, moving set of relationships.

And I felt, too, that musical pitch is not always to be taken literally, as these tunings suggest. I should expand on this point, for it seems to me tremendously interesting. How very often do we take a given pitch to stand for another! Tempered pitch itself is based on this principal, everything being out-of-tune but the octave. And what of enharmonic changes, in notation and, by implication, in actual pitch?

Dr. Kuttner makes another point. Of course his Greek Musical Theory record is dull, he says. It should be, as a basic source-disc for primary study of musical sound.

"Every sort of fundamental information at a certain level of difficulty is unbearably boring, especially so in the fundamental techniques and training of the arts. Think of scales and finger exercises, breath control and vocalises, basic harmony and counterpoint exercises. All of this is very necessary, but terrible to listen to, usually an ordeal for the one who has to do it . . ."

Now there I partly disagree with Dr. Kuttner. Yes, these things are very necessary and they are dull to listen to—*unless* you know what they are all about and what the intention is in doing them, what principles in the larger (and more alive) art they represent, how they relate to actual music.

Dr. Kuttner also feels that we take pitch very much for granted today, that we just assume it is "right" or "wrong," and that we ought to begin to understand that "in selecting intervals and pitches our ancestors and the ancients had the whole spectrum of audible frequencies from 20 to 20,000 cycles at their disposal and nothing would have prevented the ancients from experimenting throughout the whole spectrum with its thousands of selective possibilities."

Every educated listener, he thinks, should "begin to realize what a tremendous amount of thinking, philosophy, mysticism, cosmology, ingenuity, research, scholarship, persistence and desperation has gone into the creation of our miserable twelve-tone system . . ."

I could not begin to refute that statement, since I'm well aware that people have fretted about musical pitch since the beginnings of music. Dr. Kuttner's own record (and the others in the series to come) will illustrate his point abundantly. Endless theorizing, endless experiment, endless numbers of new systems, scales, modes, tunings and what-not. And, clearly, the whole thing came to its most acute stage of worry when the complex keyed instruments were developed, with fixed-pitch strings or pipes that had to be pretuned rigidly, without possibility of change in the middle of a composition.

But I can't put out of my head one small suspicion. Dr. Kuttner seems to imply that the theorizers were the ones who produced usable pitch combinations. This I very seriously doubt.

Dr. Kuttner doesn't mention the folk singer or player. Where does he get his theoretical "System"? From his grandaddy or his ancient maiden aunt, of course. That's how folk music is transmitted. But, I suggest, not in the form of a theory. Nor did grandaddy himself work out the mathematics of the Dorian Mode. He didn't even bother to call it Dorian or anything else. Indeed, I've already noticed that the very concept of a scale itself is extremely difficult for a "natural" musician to grasp. A scale is a pure abstraction, like an alphabet. It has no musical meaning, except (irrelevantly) as a nice tune with the notes all in a row.

The moral? I feel—and *feel* is the best word—that even though mankind has 20 to 20,000 cycles' worth of pitch to experiment with, he has not been very theoretical or even very systematic in his actual choice of useful pitch. I feel strongly that most musical development has been what we might call semi-instinctive, or better, intuitional. And the "systems," as such, never needed to be worked out in theory at all, until the increasingly complex musical instruments forced a kind of scientific research into the subject.

I suspect that Dr. Kuttner's series will illuminate the many and notable achievements of musical scholars and theorists in relation to pitch. Nobody would ever deny the importance of that work, especially in respect to musical instruments and instrumental music. But I deeply believe that the true position of these men is secondary. They are basically scholars, scientists, not musicians. Their task is to codify what has already been felt by musicians, by composers and performers, to work out mechanical or mathematical formulae that will satisfy existing aesthetic urges.

The next Musurgia recordings, already on the presses, deal with meantone temperament and just intonation and will feature actual music played on the organ and harpsichord—in various tunings, of course. They should be very valuable as well as (we trust) highly listenable. And the Greek record, as Dr. Kuttner suggests, makes a valuable preliminary foundation for them.

But I still can't get myself to play it all the way through.

JULIAN
OLEVSKY

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Harriett Johnson, New York Post, Jan. 12, 1955

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COPENHAGEN, Nov. 1954

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Gordon H. Smith, Evening Star, Washington, D. C., Dec. 17, 1953

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LONDON, The Times

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Left: Battle Scene. Right: SARAH CALDWELL, *head of Boston University Opera Department, who staged and conducted the performances, and* ROBERT GAY, *who alternated the title role with Robert Mesrobian.*

AMERICAN PREMIERE OF "MATHIS DER MALER"

By JULES WOLFFERS

A STRANGE omission has at last been rectified when Paul Hindemith's opera, ***Mathis der Maler,*** was finally performed on these shores, February 17, 18, and 19, in Boston, twenty-two years after its completion and almost eighteen years after its premiere in Zurich, Switzerland.

Whatever the reasons that prevented performance before this time, perhaps it was all for the best. In entrusting the first American production of ***Mathis*** to the Boston University School of Fine and Applied Arts, Hindemith may have been guided by an intuition and perception based on previous exploits of the institution —the remarkable success in New York of the Boston University Orchestra and Chorus under Stokowski in Carl Orff's "Carmina Burana," and the equally remarkable production of ***The Rake's Progress*** by Stravinsky, which the composer conducted and which competent observers declared to be at least the equal of previous performances under professional auspices.

In this respect the composer was wiser than the majority of Boston's musical public. Those, especially, who knew the difficulties of the score for singers and orchestra and who understood the stage problems involved, expressed the feeling that giving a task of this magnitude to student forces would result in, at best, an imperfect realization and, at worst, an utter fiasco.

The reverse was true. The performance had depth, power, and elements of greatness. All the problems of stagecraft were surmounted in handsome style. A true projection of the work was given for all three capacity houses in the Boston University Theater. This was an accurate and noteworthy insight into the true greatness of ***Mathis der Maler***—certainly one of the towering works of our century and quite possibly the finest opera of our time.

Reaction of public and press was unanimously favorable. Cyrus Durgin wrote for the *Boston Globe:*

"The American premiere of Hindemith's opera 'Mathis der Maler' at Boston University Theatre is the biggest thing of its kind attempted here in a generation. It is a most difficult and large-scaled work, and it has been produced in an impressive style, with imagination, competence, and more than a little professional skill. That a relatively new college department could do so much so well is a matter of wonderment and rejoicing."

Boston's other dailies carried similar comments. Harold Rogers in the *Christian Science Monitor* called it a "magnificent performance." In the *Boston Herald,* Rudolph Elie praised the production, staging, and performance, saying of the student singers, "That they could sing this extraordinarily difficult music amazed me throughout the evening."

If reaction to the performance rather than the work itself seems to be uppermost in one's mind this is because the production was so far ahead of what can be expected from even the finest college productions as to come with a staggering impact. The greatest praise is due Sarah Caldwell, who staged, directed, and conducted the entire opera. Great credit also must go to all who had a hand in achieving such distinguished results—the associate conductor, Ludwig Bergmann; the scenic designer, Esther Small; Joanne Beck for the authentic costuming; Lewis Lehmann for lighting which produced gripping chiaroscuro effects; the student orchestra of 70 players trained by Russell Stanger; and, of course, the singers who were in all cases competent, and in some cases inspired. There was doubling and even tripling of parts for the three showings. Robert Gay and Robert Mesrobian both sang the title roles with distinction, the first with a commanding presence and a big-ranging voice, the second with expressiveness, humanity, and warmth. Frances Leahy did the taxing role of Ursula for all three shows with power and brilliance.

The work of these and all the singers was the more remarkable since they were completely without the help of any visible direction throughout the performances. Miss Caldwell conducted the orchestra backstage while listening to the singers with earphones. The stage was built over the orchestra pit; the front boxes and right and left steps leading from the orchestra to the stage were also utilized. This added depth to the production and brought singers, actors, and audience into close unity.

Use of risers for all scenes added an effective and realistic third-dimensional quality. The panorama and sweep of the mob and battle scenes were realistically conveyed, sometimes almost in *Grand Guignol* manner. Use of imaginative and relatively simple symbolic settings provided fast-paced action and kept scene-changing time to a minimum. Thus, the opera was held within a three-hour limit and the so-called episodic style of the opera seemed to acquire continuity.

All the laudatory comments one has read of this opera from European performances were more than borne out. The problem faced by Mathis is one that all artists have always had to face—ivory tower or participation? Using the life and art of the 16th-century painter Matthias Grünewald set against the Lutheran-Catholic conflict and the Peasants War, Hindemith's answer would seem to be that the artist will find only disillusionment if he engages actively in the social and economic conflicts of his time. But surely Hindemith contradicts this seemingly obvious conclusion by showing Mathis producing his great masterpiece only after he has tried to aid the peasants and found equal injustice and cruelty on both sides. One would say, then, that in spite

(*Continued on page* 38)

NEW BROOM ON 57th STREET

No sooner had Metropolitan Opera bass Luben Vichey assumed the presidency of National Artists Corporation than 57th Street started buzzing with speculation. We figured our best course was to get ourselves an early appointment and see for ourselves.

Luben Vichey

By FRED GRUNFELD

EVEN under normal circumstances, when a new president takes over the destinies of one of the nation's two major concert managements, 57th Street is entitled to buzz with speculation and curiosity. But when, as it recently transpired, this newest captain of the music industry comes straight from the ranks of the artists, not of the managers, the situation becomes doubly intriguing. And no sooner had Metropolitan Opera bass Luben Vichey assumed the presidency of National Artists Corporation than it was noted that here was not merely a new broom but indeed a new kind of broom. With an artist—an active artist—at the helm for the first time, what new tacks would be taken? What time-honored notions would be jettisoned?

Armed with these and other questions, we betook ourselves to the Fifth Avenue Offices of the National Artists Corporation (the rechristening took place so recently that its former name, "National Concert and Artists Corporation," is still emblazoned over the entrance). "Naturally everyone is wondering about the new arrangement," we were told by an enthusiastic young lady of our acquaintance, "but, believe me, Vichey is a genius in business. He could run any business —U.S. Steel or General Motors or A.T. & T."

Mr. Vichey himself, an intensely animated gentleman with a strongly marked Bulgarian accent, arrived to tell us, between sips of piping hot coffee, that he did not feel very much like a manager. "I don't want to feel like a manager," he said emphatically. "I feel that I'm a member of a team. Management is teamwork, what I consider the most crucial part of this enterprise. Our staff and our artists are on it together. It goes without saying that this is a business like any other business, and we depend on quality, on the quality of our product. The team's job is to stress quality. To make us more effective, the first thing we did was to bring in a management consultant to study our operation. We found ways to set up clear channels of cooperation, to set up an effective structure so that everyone knew just what responsibilities they had—keeping the whole thing running smoothly with a minimum of delay and complication to our artists. We speak the artists' language, and we're geared to what they need."

Mr. Vichey made it quite clear that in his days on the artists' side of the fence he had learned to regard managers with mixed feelings. "I have had some uncomfortable experiences," he said, "but let's not dwell on that. I discovered that managers wield tremendous power in the career of an artist. A poor manager can ruin even the greatest artist. How? In many ways, but chiefly by tiring him out physically or emotionally, by giving him unworkable schedules, and so on. On the other hand, a fine manager can make an artist great, if the material is there. And I see *that* as our chief responsibility."

Until this new position presented itself, we were told, Mr. Vichey had always made his singing career the guiding purpose of his life. Born in Bulgaria in 1913, he was destined for the law until a newly developed bass voice suggested other possibilities. Trained by a Russian singer in his 'teens, he made his debut with the Sofia Opera at twenty, and before long was called to the State Opera in Prague. There he sang leading bass roles until the war brought him to Switzerland, where he appeared in more than thirty roles. At the end of hostilities he sang in Paris, Vienna, and Spain. Hearing him in a concert version of *Boris Godunov*, Edward Johnson invited the bass to the Metropolitan; in December of 1948 he made his debut as Sparafucile (he was then still billed as Lubomir Vichegonov, a virtually unpronouncable name which he was prevailed upon to shorten in later seasons). He has added a variety of other roles, chiefly Verdian and Wagnerian, with the Met and other American companies. In the fall of 1954 he married Lo-Raine Kent, reputedly a multi-millionairess, who is now chairman of the board for National Artists.

"What I've learned in my career," Mr. Vichey added, "is that the manager must stand solidly behind every one of his artists. We will not retain anyone on our list for whom we can't find engagements, or whose career we can't effectively promote and strengthen. This is what the artist must expect of us. For our part we want to be sure he can give us, and his audiences, the maximum of his ability. That's where we should advise, assist, and—invest. One of our singers, for example, though he is a mature artist, still has things to learn in the repertoire where his greatest abilities seem to lie. Instead of sending him on a concert tour right away, I'm subsidizing his studies for several months, so that he can perfect his style in this music. A manager evades his duty if he allows an artist to give concerts showing anything but his best form. We try always to help him find his stride."

"Within the foreseeable future—within the next five years—I want to see that every artist on our list enjoys economic security. I know of nothing more important to their personal and musical welfare. Secondly, I want to see their fees rise at every step of the scale. I want our operations to become truly international in scope. I want to bring new vitality to concert repertoires. And I want to build as many stars as possible. The star system, after all, is with us in every field of entertainment. By creating stars we attract the attention of the public, we win new audiences, we inject new excitement into musical life. These are the things we hope to do and have started to do. Efficiently, of course." He pointed to a table of organization for National Artists, a chart complete with boxes, lines, and colors. It reminded us of something the Army might draw up, or U.S. Steel.

NEW YORK CONCERT AND OPERA BEAT

DR. HENRY W. LEVINGER, *Chief Critic and Editor*

Photos: Sedge LeBlang

Left: PRESIDENT GRONCHI *of Italy greets* MME. LUCREZIA BORI *at the Met's "Italian Gala," Saturday evening, March 10. Right: In the Met's new production of* The Magic Flute, *Pamina* (LUCINE AMARA) *and Papageno* (THEODOR UPPMAN) *are saved from Monostatos* (PAUL FRANKE) *by the bird-man's silver bells.*

METROPOLITAN OPERA

"Lohengrin," Feb. 25, E—The performance, conducted with great vigor by Fritz Stiedry, who was the center of the evening, presented for the first time at the Metropolitan Opera, Nell Rankin as Ortrud. Her characterization of the part is a considerable addition to the repertoire of this gifted artist. Histrionically, she drew an interesting portrayal of Elsa's vengeful rival. Vocally, she was very good when she was not forcing her beautiful darkly hued voice. She was a fine partner to Steber's romantic Elsa. Telramund was Walter Cassel, who sang his part with vigor and great impressiveness. The remainder of the cast was familiar: Brian Sullivan as Lohengrin, Deszo Ernster as King Henry, Arthur Budney as the herald.

H. W. L.

"Meistersinger," Feb. 27, E—Under Rudolf Kempe's inspired direction, the last "Meistersinger" performance of this season gained in interest due to Victoria de los Angeles' Eva, a part she sang for the first time this season, and a new Beckmesser sung by Ralph Herbert. Miss De los Angeles gave a vocally and histrionically most satisfying portrayal of her role. Mr. Herbert, though his delineation did not as yet have the color of Gerhard Pechner's impersonation, showed a fine musician and a good character actor. More experience in the part will certainly perfect his effort to an admirable artistic and musical achievement. The other lead parts were taken by the excellent Otto Edelmann (Sachs), Albert Da Costa (Walther), Martha Lipton (Magdalena), Paul Franke (David), Giorgio Tozzi (Pogner), and John Brownlee (Kothner). H. W. L.

"Il Trovatore," Feb. 29, E—Not being one of those who find "Trovatore" terribly complicated, I found this season's first production of it a placid, melodious thing, with all the old war horses of ensemble and solo music stomping along tunefully, but minus any particular excitement. This is not to say that there was any lack of fine singing. The Verdian designs are for the voice and for large, long-flung phrases, and there was plenty of luscious tonal work on stage and in the orchestra. One of the best in this style of singing is Zinka Milanov, and since her voice is also one of the loveliest in timbre now being heard on our local stage, she gave us a lustrous Leonora with fluent floritura, shimmering top notes, and real beauty of projection. Right along with her was Manrico, one of Kurt Baum's most telling roles. In excellent voice, the sterling tenor scored in all his airs and, of course, won a special ovation for the brilliant "Di quella pira." Singing her first Azucena in the big house, Jean Madeira showed a long-ranged voice with a scintillating top. She acted the part more quietly than I expected but was able to convey the vengeful spirit of the brooding gypsy and to share in the credit earned by the lead quartet of the cast. Leonard Warren was his usual fine-voiced self as the Count di Luna and was histrionically effective. The cast included Maria Leone, Norman Scott, Charles Anthony, Calvin Marsh, James McCracken, in supporting roles. Fausto Cleva conducted.

M. C.

"The Magic Flute" Mar. 6, E—A new production of Mozart's handsome "Magic Flute," made possible through

the generosity of Mrs. John D. Rockefeller, Jr., marks the Met's primary observance of the composer's bicentennial year. There is much to recommend in the production as well as some unfortunate features to note.

The work, with its 14 scenes in two acts and a plot full of mysticism, offers enormous staging problems, but for the same reasons it is fertile ground for the most imaginative scenery and lighting. Staging by Herbert Graf overcame most of the complexities inherent in the work and successfully caught the opera's spirit. On the other hand, the scenery and lighting effects, supervised by Leo Kerz, though at times effective, did not show a great deal of imagination. The admirable pacing and coordination of conductor Bruno Walter made the presentation an artistic achievement despite some obvious casting errors.

By far the most convincing singer and actor on the stage for the evening was young, vital Theodor Uppman. In fact, his portrayal of Papageno, the bird catcher, almost stole the show. This young artist is ideally suited to this part, and his fine singing left nothing to be desired. The two lovers, Lucine Amara as Pamina and Brian Sullivan as Tamino, were—so far as this reviewer is concerned—miscast. Miss Amara sang well enough, though her singing is hardly comparable to that of Leontyne Price, who recently took this part in the NBC-TV production; but her real failing was in acting, for on stage she seemed lifeless. Mr. Sullivan looked and acted the part of Tamino, but his singing is not suited to this Mozart role. It is always a pleasure to hear the superb singing of Jerome Hines who took the role of Sarastro. His splendid bearing should have made him a natural for this part, but it would seem that he could have injected more spirituality into the role. The almost insurmountable vocal gymnastics demanded for the singing of The Queen of the Night were thrillingly overcome by soprano Roberta Peters. The lesser parts, if any roles in this opera can be termed lesser, were in general well handled. Clifford Harvuot was the High Priest; James McCracken and Osie Hawkins, his fellow priests; Paul Franke the Monostatos; Heidi Krall, Madelaine Chambers, and Sandra Warfield, Three Ladies of the Queen; Emilia Cundari, Rosalind Elias ,and Margaret Roggero, the Three Genii. The presentation was unique in that it offered an all-American cast.

The opera was sung in English, with the English text supplied by Ruth and Thomas Martin. It is interesting to compare this translation with that recently given by the NBC-TV production. The latter was more natural and certainly easier to follow, but was more of an adaptation than a translation. The Met's version, on the other hand, is closer to the original German. Despite some shortcomings, it was a pleasure to see Mozart's "Flute" return to the company's repertoire after an absence of five years. G. W.

CARNEGIE HALL

Artur Rubinstein, pianist, Feb. 15, E—Continuing his Herculean series of five concerto concerts, Rubinstein again played to a sold-out house. This remarkable artist, with his fantastic technique and with no small measure of musical understanding, tossed off performances of the following concertos: Brahms' No. 1 in D Minor, Beethoven's Concerto No. 2 in B-flat Major, and the Tchaikovsky No. 1 in B-flat Minor. The Tchaikovsky performance, in particular, stood out as a reading of virility and technical perfection. Alfred Wallenstein presided over the orchestral forces with rare sensitivity. G. W.

N. Y. Philharmonic-Symphony, Dimitri Mitropoulos conducting; soloist, **Witold Malcuzynski,** pianist, Feb. 16, E—As soloist in Rachmaninoff's Third Piano Concerto, Malcuzynski played with labored grandiosity, empty and glittering competence. The true soloist of the evening was Laszlo Varga, cellist, who made of Bloch's Hebrew Rhapsody for Violoncello and Orchestra, "Schelomo," a soaring incantation of muted intensity, which was as it should be. The air was electric with the rich tones of the cello, evoking sensuous excitement. Mr. Mitropoulos closed with a sonorous reading of the symphonic poem "Les Preludes" by Liszt. (This reviewer was regrettably caught in a taxi jam in front of opening night at "Carousel" and missed the first New York performance of Shostakovich's five-minute-long "Festival Overture.") K. H.

The technical difficulties, not always fully surmounted, seemed to absorb most of his energy. . . . Mr. Varga played . . . with unfailing expressiveness and with a tone that, for all its suavity, was never bland or slickly velvety . . . the orchestra's tonal quality was finer here than anywhere else during the evening. R. P., N. Y. TIMES

For the most . . . it was an evening of gloom, of musical darkness.
J. S. H., N. Y. HERALD TRIBUNE

American Music Festival: NAACC Orchestra, Feb. 18, A—Three contemporary composers were presented with typical works of their symphonic output on a program which, in the frame of the American Music Festival of Radio Station WNYC, constituted an important part of the extensive program. Ned Rorem was represented with his First Symphony, a work which shows his melodic inventiveness, craftsmanship, and structural imaginativeness. This performance, like the following one of Ulysses Kay's Serenade for Orchestra was conducted by that champion of contemporary American music, Alfredo Antonini. Mr. Kay's Serenade, a four-movement work, has an improvisatory character. Mr. Wallingford Riegger was on the program with his "Dance Rhythms." As always, this master craftsman caught the interest of this listener, although often his adherence to his compositorial principles

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seems to overshadow his flights of imagination. With Dorothy Bullock as the excellent soloist, John Powell's brilliant and grateful "Rhapsody Negre" received an exemplary reading. Conducted by Herman Neuman, musical director of WNYC, the program began with Chadwick's "Jubilee." The concert was made possible through grants by the Music Performance Trust Fund of the Recording Industry, The American Society of Composers, Authors, and Publishers, Local 802, American Federation of Musicians, The National Association for American Composers and Conductors, and WNYC. H. W. L.

[Rorem] *The composer shows an impressive grasp of symphonic form and the ability to fill it with meaningful music. His composition is a First Symphony of unusual promise.*
J. B., N. Y. TIMES

. . . the co-operating parties may be proud of their accomplishment, for the concert was well worth the trouble. A. H., N. Y. HERALD TRIBUNE

Rubinstein, Feb. 17, E—Rubinstein's fourth concert of a series of five, opened with Beethoven's First Piano Concreto. There may be differences in conception, but who is there to quibble about its rights or wrongs if the performance, pianistically, is the acme of perfection it was in this case?

That Mr. Rubinstein is the uncontested master of romantic music was proven again by his playing of Cesar Franck's Symphonic Variations. The oscillating color of his touch, his musical exuberance, his emotional richness made the performance a unique experience of never-ending wonderment and deep pleasure. A gigantic reading of Brahms' Second Piano Concerto closed the evening.

For five evenings Rubinstein sold out the hall, thereby giving the lie to the current lament that concerts are a dead issue. It only seems to be a question of who gives them and what is offered. Mr. Rubinstein certainly supplied a convincing answer. H. W. L.

N. Y. Philharmonic-Symphony, Feb. 19, A—Everybody had a good time at the N. Y. Philharmonic concert directed by Dimitri Mitropoulos, with pianist Witold Malcuzynski and 'cellist Laszlo Varga as soloists. Since it was the esteemed conductor's 60th birthday, the Board of Directors marked the occasion with a score of Verdi's "Othello," the members of the orchestra presented to him a suitably inscribed plaque, and everybody in attendance sang or played an impromptu "Happy Birthday."

The more serious music-making was less inspired than usual. The Verdi overture to "Sicilian Vespers" was as fiery and exciting as it could possibly have been, but Ernest Bloch's "Schelomo," with Mr. Varga as soloist, while neat and beautiful, seemed to lack the impassioned quality we have found so gripping on other occasions. Rachmaninoff's Concerto No. 3 in D Minor, with Mr. Malcuzynski, was replete with passages of rare beauty, but seemed to stay together only by the intense labors of the conductor. The program closed with Mitropoulos' arrangement for orchestra of Bach's Fantasia and Fugue in G Minor. J. L. B.

Philadelphia Orchestra, Feb. 21, E—Eugene Ormandy, returned from his mid-winter vacation, conducted his peerless orchestra in a strictly classical program. He started with his own arrangement of Handel's Concerto for Orchestra in D Major. Originally written for organ and orchestra, Mr. Ormandy rewrote the score for a large ensemble, omitting the organ. The result is a euphonious work of great effectiveness. Beethoven's "Eroica" was the next number on the bill. Mr. Ormandy played the work with stress on its lyric element, but the final movement had the heroic stature and drama inferred by the title. Zino Francescatti, who was to have played the Brahms Violin Concerto, had to cancel due to a sudden illness. Mr. Ormandy substituted Brahms' Second Symphony, which he interpreted with chamber music-like finesse, moving grandeur, and deeply touching intimacy. A prolonged ovation thanked conductor and orchestra for a memorable musical experience. H. W. L.

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N. Y. Philharmonic-Symphony, Feb. 23, E—Dimitri Mitropoulos, just turned 60, celebrated his own birthday (Feb. 18) with a program of his own special liking. Mitropoulos was represented, as arranger, with Bach's Fantasia and Fugue in G Minor, a stately, splendiferous adaptation of the original for organ. As promoter of contemporary music, Mitropoulos paid tribute to the art of today with the world premiere of Leon Kirchner's Concerto for piano and orchestra, with the composer at the piano. The work was performed in memory of the late Mrs. Alma Morgenthau, one of the most active patrons of contemporary music and musicians. It was written on commission from the Koussevitzky Foundation. It is a composition which cannot be grasped at first hearing, at least not by this reporter. One thing is certain —it is not a piano concerto in the usual sense; it is more a symphonic composition with a piano obbligato, even more so than Brahms' B Major Piano Concerto. It is ugly sounding; dissonance is piled on dissonance, and there is no relief for the ear. Structurally it is clear, with the last movement a rondo which in its slower episode even has a typically romantic character. The bewildered audience paid respectful homage to the composer.

Richard Strauss' "Alpine" Symphony (Op. 64) closed the program. Here, mountaineer Mitropoulos honored his favorite passtime. It may now be *bon ton* to shrug one's shoulders when hearing this Strauss opus. But this reporter confesses that in the masterly interpretation of Mitropoulos and his orchestra, even this less important work of the late master appeared as a revelation in its tonal beauty after the preceding attack on one's aural perception. An ovation followed the performance. H. W. L.

Dimitri Mitropoulos opened the evening with his over-blown transcription of Bach's Organ Fantasy and Fugue in G Minor, and closed with Richard Strauss' equally over-blown meandering along the Alps in that tired collection of scraps known as the "Alpine" Symphony. . . . Mr. Kirchner's work was welcome less for what it is than for what it attempts to be. H. C. S., N. Y. TIMES

The new concerto is as barbed and unlovable as a cactus plant. But it has, none the less, a certain sturdy majesty of its own. . . . Actually, the "Alpine" is an inflated grab-bag of every mannerism Strauss had developed up to the date of its composition (1915). . . . The performance, however, was a good one.
J. S. H., N. Y. HERALD TRIBUNE

Leonard Shure, pianist, Feb. 24, E—In an ambitious program consisting of three grand-scale sonatas by Beethoven, Schubert, and Chopin, Mr. Shure gave further proof that he is both a formidable pianist and an interpretative artist of the first rank. To apply the word "prodigious" to his technical prowess is not overstating the case, yet he puts these powers ever in the service of expressive aims alone, to his great credit. Here is a real soloist: from the first attack the air is charged with an unabating musical intensity which rivets the attention of the audience almost by physical force.

The Beethoven Sonata (Op. 109) was delivered with great virility and poetry, and there were genuinely profound moments. In the second movement, Prestissimo, however, the artist's own excitement seemed to interfere with his ability to project the source of his enthusiasm. The tempo got out of hand and the rhythms lost clarity as a result, and this was true of other rapid passages elsewhere in the program. The dynamic shadings, on the other hand, were consistently excellent.

The Schubert Sonata in C Minor, though abounding in grand ideas, is rather diffuse as a whole, and the finale is decidedly inferior Schubert. Mr. Shure succeeded in holding things together fairly well and made the most of the more inspired parts, though a somewhat more elastic and warm treatment of the melodies may have been desirable.

The Chopin B-flat Minor Sonata was given enormous dramatic power, the first and last movements particularly. The whole effect, however, was perhaps too dynamic and overly masculine, and the one deficiency in Mr. Shure's pianism, a lack of color variety in his tone, was more damaging in this work than the others.

In a pianist of Mr. Shure's calibre, faults are merely distances from perfection; but it is the perfection and its near approach which are remembered. A. M. K.

. . . Mr. Shure is an individual pianist with something to say, and his ideas are worth hearing.
H. C. S., N. Y. TIMES

During the first portion of the piano recital . . . Leonard Shure played Viennese music as though to the manner born. . . .
A. H., N. Y. HERALD TRIBUNE

N. Y. Philharmonic-Symphony, Feb. 26, A—Dimitri Mitropoulos opened the program with Glinka's Overture to "Russlan and Ludmilla." Isaac Stern as soloist in Prokofieff's Concerto for Violin and Orchestra No. 1 (Op. 19) was admirable in his distinguished mastery of his instrument as well as in the musical interpretation of this interesting score.

The center of interest was the local premiere of Rolf Liebermann's Musique for Narrator and Orchestra. Vera Zorina was the impressive interpreter of Baudelaire's poems. Zola once said: "Art is nature seen through a temperament." Here Baudelaire's poetic visions are seen through two, the poet's and the composer's. Mr. Liebermann devised an interesting structural design for the composition. Word and music never sound together, but are structurally part of one design with the music either preceding or following the word. In the first part, "Le Voyage," the word follows the full musical movement; the second, "La Musique," starts with music, but the narrator takes over where in a usual Concerto the Cadenza would be heard. Then, after the poem, the music has a short epilogue. The third part, "L'Ivresse," starts with the narrator, who is followed by the orchestral commentary to the emotional and poetic content of the spoken lines. The tonal language is a modified 12-tone vernacular. The rich tapestry of the composition was fully divulged in the exemplary interpretation by Miss Zorina, the orchestra, and conductor. Together with the executants, the composer had to take several bows from the stage to acknowledge the audience's hearty applause. Liszt's "Les Preludes" and "Mephisto" Waltz closed the bill. H. W. L.

. . . of individuality, spontaneity or interesting ideas, there is little. Fifteen minutes after the work is over, one has difficulty remembering a single salient feature. . . . In the Prokofieff concerto, Mr. Stern played

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with ease and coolness; nor was the orchestral share, directed by Dimitri Mitropoulos, especially compelling.
H. C. S., N. Y. TIMES

Mr. Stern performed the concerto with consummate artistry. . . . Mr. Mitropoulos's accompaniment was at times brilliant but occasionally lacking in precision. . . . ["Musique"] *competently written music that starts from nowhere and gets nowhere.*
P. H. L., N. Y. HERALD TRIBUNE

Oratorio Society of New York, Feb. 29, E—In this, its second performance of the season, the Oratorio Society of New York made clear a new and promising policy of repertorial presentation. Any change from a long background of the classics cannot be achieved completely in a short time, but much progress in this direction was evidenced on this occasion. The program dealt with the little-known "Te Deum" of Dvorak, Samuel Barber's "Knoxville, Summer of 1915," Stravinsky's "Symphony of Psalms," and ". . . if He please" by Henry Cowell.

The chorus was nicely balanced chorally in the "Te Deum," and while there were interpretative moments of deep reverence, the effects of large-scale volume dominated the scene, dimming a considerable portion of the religious feeling. The burden of "Knoxville, Summer of 1915" was carried in full by the guest soprano soloist, Sylvia Stahlman. Her excellent voice proved ample in all respects to this assignment, reflecting a uniform, fluent, and colorful vocal line. Some dictional lapses could well be traced to the incredibly difficult tessitura and textual demands of the Barber music rather than the singer.

The general delineation of the "Symphony of Psalms" left much to be desired, chorally and otherwise, in the way of clarity and precision and innate emotional depth, due in part to the apparent musical uncertainty of the adult male section and the unfortunate crowding of the assisting boy choristers from the Cathedral of St. John the Divine and of St. Thomas Church. Henry Cowell's ". . . if He please" is a cleverly constructed and highlighted choral work, with effective orchestration, and the chorus responded to the music with splendid enthusiasm and fine integration. Robert Dean was the capable baritone soloist in the "Te Deum."

The Society's present conductor, William Strickland, gave to the over-all performance a vitality and spontaneity that made for a consistent approach to a new era of activity for the Oratorio Society. L. C.

. . . the program was bold, enterprising and a step in the right direction. . . .
H. C. S., N. Y. TIMES

. . . a breath of crisp air has floated into the offices of the Oratorio Society. . . . This is not to say that the renditions were first-rate—they were, in fact, far from it. . . . But . . . amateur performance is not geared to the ultimate in finish and sophistication.
J. S. H., N. Y. HERALD TRIBUNE

TOWN HALL

The Musicians' Guild, participating artists: **The Kroll Quartet, Lillian Fuchs,** violist, **Leonard Rose,** cellist; guest artists: **Julius Baker,** flutist, and **Paul Ulanowsky,** pianist, Feb. 13, E—While the performers and their performing throughout were distinguished, all this was lavished on lesser music, beginning with the early and, for the most part, uninspired Beethoven Trio for Piano, Violin, and Cello in B-flat (Op. 11). Following this was Roussel's Trio for Flute, Viola, and Cello (Op. 40), eclectic music for very special tastes (and to these ears sounding like Chaminade gone highbrow, dipping into an étui of trinkets from Franck). The Prokofieff String Quartet (Op. 50, No. 1) had excitement in the Vivace section of the second movement, and the closing Andante was lyric and lovely, with its underpinning of repeated rhythmic patterns. Mozart's Quartet for Flute, Violin, Viola, and Cello in D Major (K. 285), in his "galant" style, showed off Julius Baker's beautiful flute playing, pure and limpid in the Gluck-like slow movement, and flowingly articulate in the final Rondo. K. H.

The season's third concert . . . added to the already high achievements of the group . . . an interesting, varied program, performed by artists of high distinction.
J. B., N. Y. TIMES

Not only was Prokofieff's String Quartet No. 1 given a stunning reading by the Kroll Quartet, but the Roussel Trio for Flute, Viola, and Cello, Op. 40, a beautiful work which one never hears, was simply wafted to the heavens by its performers, Julius Baker, Lillian Fuchs, and Leonard Rose.
L. H., N. Y. HERALD TRIBUNE

American Opera Society, "La Perichole," Feb. 14, E—The enterprising American Opera Society continues to add to its record of "hit" performances of delightful scores heard only too rarely. And the performance of "La Perichole," one of Offenbach's most felicitous works, brought rounds of applause. Starring Jennie Tourel and done in a free concert form, the whole was so well presented that one anticipates with glee the promised stage-with-costumes version for the Metropolitan next season. However, I doubt that the score will come off so well in a large house. While the libretto is witty and the music lovely, it seems in a style more adapted to intimate theatre, although we may be prejudiced by the abridged concert of the score offered by diva Maggie Teyte several years back—a memorable experience. Miss Tourel, a superb artist, handled her airs and concerted numbers with fluency, and her complete understanding of text brought grace and point into the trivial story. Martial Singher, as the Viceroy, and Leopold Simoneau, as Piquillo, had spicy, singable bits which they managed to convey as they overrode the frequently tumultuous orchestra. Of course, while Arnold Gamson reads with excellent taste and a sure beat, he is handi-

capped in involved orchestral moments by the crowding of soloists, chorus, and instrumentalists on a wide but shallow concert stage.

Three charming young ladies, Shirlee Emmons, Janet Southwick, and Saralee Liss, completed the cast. Erik Rhodes was an effective Narrator, and Margaret Hillis' fine choral unit sang spiritedly. While slight in texture, a true French Opera Bouffe of the Second Empire period, this work is not slight in calibre. It is brilliant, fast moving, full of melody, and with cleverly contrived ensembles. Let's have a repeat—and soon! M. C.

. . . it takes great artists to interpret the music. . . . In Miss Tourel there is such an artist. . . . Martial Singher as the Viceroy was another artist, a singing-actor. . . . The best singing, judged purely as vocalism, came from Leopold Simoneau. . . .

H. C. S., N. Y. TIMES

It was most fortunate that in last night's performance the principal roles were taken by able French singers born to this wonderful Gallic foolishness; they succeeded in bringing a bit of Montmartre to 43rd St.

P. H. L., N. Y. HERALD TRIBUNE

Dorothy Minty, violinist, Feb. 16, E—Dorothy Minty's performance was distinguished not only for its general excellence, but also by an attitude of serious concern for musical values which this seasoned artist brought to bear on each selection played. Miss Minty plays in a manner that makes discussion of her technical equipment seem superfluous. Though she demonstrates expert facility and elicits from her instrument a tone of enviable warmth and penetration, the violin remains for her a means and not an end.

The program commenced with an Adagio from a Concerto in C Major by Haydn. Following this came the romantic Sonata in A Major of Fauré, which was projected in a suitably expansive and fervent style by Miss Minty and her able accompanist, Bertha Melnik. The first half concluded with a sonata by the contemporary composer Harold Shapero, a three-movement work of considerable interest.

The remainder of the recital was devoted to a reading of the Mozart Divertimento in B-flat (K. 287) by Miss Minty and Rena Robbins, violin, David Schwartz, viola, Mosa Havivi, cello, and Tony Miranda and James Buffington, French horns. The inclusion of an ensemble piece of this kind, giving the performer an opportunity to display her abilities in the chamber style, was an unusual and welcome departure, and the venture was, on the whole, most successful. A. M. K.

Whatever Miss Minty played was touched with competence. . . .

N. Y. TIMES

Miss Minty's playing was graceful, fluent, expressive and secure.

R. B., N. Y. HERALD TRIBUNE

Theodore Lettvin, pianist, Feb. 17, E—Since Mr. Lettvin's technique is powerful and tremendously secure, one may assume that his interpretations were intentional. While he played Beethoven's "Pathétique" Sonata with musical understanding, his tempos, especially in the first movement, were so variable and original that one wondered what these intentions were, and some hearers may well question whether these were the composer's intentions. The nervous and percussive Bartók Suite (Op. 14) was given with a pounding drive, but again one was not sure how much of the pounding was Bartók's and how much Lettvin's. Three Scarlatti Sonatas were played with a deliberation and ponderousness more German than Italian, missing some of the music's native delicacy. Brahms' Variations and Fugure on a Theme by Handel were played impressively, but they too were disturbingly deliberate. Despite a sure technique and musical perceptiveness, Mr. Lettvin left in some listeners a sense that his playing should have seemed more wonderful than it did: the whole effect was somehow shortchanged in the summing up of its parts. K. H.

With his basic equipment Mr. Lettvin should be a much better pianist than he is. . . . H. C. S., N. Y. TIMES

His mastery of the instrument was obvious enough, but his passion for it was not.

A. H., N. Y. HERALD TRIBUNE

Helen Rovell, soprano, Feb. 18, E—Helen Rovell, dramatic soprano, was heard in compositions by Handel, Gluck, Schumann, Richard Strauss, Wagner, Brahms, and Puccini. Jan Behr was the accompanist.

Born in New York, Miss Rovell has spent most of her life in European musical circles. She possesses a dramatic voice of ample range and size, which she uses with versatility and effectiveness. The quality is rich and colorful, except when forced under too much pressure in the upper range. In her opening group, the Handel "Care Selve" was sung with a minimum flow of phrasing, but the aria "Divinités du Styx" from "Alceste" had greater freedom of tone and delineation.

Miss Rovell's second group consisted of the familiar Schumann cycle "Frauenliebe und Leben," and to these songs of varying moods she gave a sincere and artistic expressiveness, interpretatively and vocally. The intensity of the solo scene from Strauss's "Elektra" demanded and brought forth successfully all of the soprano's vocal strength and dramatic and histrionic ability. Of the group of three Wesendonck Songs by Richard Wagner, Miss Rovell's treatment of "Schmerzen" evidenced a deep sensitivity to the inner meaning of the text and musical line as well, together with a superb vocal delivery. The recital closed with Brahms' six "Gypsy Songs" and an impressive rendition of the "Vissi d'arte" aria from Puccini's "Tosca." L. C.

Unexpected in so big-voiced a performer was the delicacy and sensitivity of her singing of Schumann's "Frauenliebe und Leben" song cycle.

J. B., N. Y. TIMES

. . . one did detect a hint of true vocal beauty here and there, and there was also an occasion or two when she disclosed almost startling power.

R. B., N. Y. HERALD TRIBUNE

Charlotte Holloman, soprano, Feb. 19, A—One of the outstanding song recitals of the season. The program included an opening group of two seldom-heard Purcell compositions, five Richard Strauss Lieder, the infrequently sung "Herrn Joseph Spaun" of Schubert, four Debussy songs, an impressive group of songs by two contemporary women composers, P. Granville Hicks and Judith Dvorkin, and two concluding "Nightingale" songs by Enrique Granados and Walter Braunfels.

Well-poised, personable, and thoroughly routined, Miss Holloman again proved in this second Town Hall appearance to be an ideal and high-ranking recitalist. Her voice is one of lyric beauty and ample range, although not of great magnitude. Her technical command is highly commendable and consistent, with but possibly one exception—the *forte* use of the voice in the middle-high range, where it becomes strident and spread, this being much in evidence in the Purcell songs. In all other parts of the scale the singer reveals a warm, clear, and appealing quality.

The charm of the Strauss "Geliebter Tag" from "Daphne," and the quiet, moving sombreness of the same composer's "Die Nacht" sensitively por-

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trayed in the true Lieder tradition. In the Debussy group, which included the generally unknown first version of his "Clair de Lune," Miss Holloman rose to heights of artistic and interpretative impressiveness, coupled with colorful and conformable vocalism. The five fragments constituting the "Profiles from China" by P. Granville Hicks, brought to light a short cycle of contemporary songs, atmospheric in character, to which the singer gave a sympathetic and artful delineation. Lowell Farr at the piano, was an exceedingly fine and cooperative accompanist. L. C.

Miss Holloman's voice is a very pretty instrument, used for the most part with skill and musicianship.
J. B., N. Y. TIMES

. . . her recital was an event of distinction in every way.
A. H., N. Y. HERALD TRIBUNE

Karl Ulrich Schnabel, pianist, Feb. 19, E—Beginning with Beethoven's Sonata in E Major (Op. 109), Karl Ulrich Schnabel played with thorough competence but with rather heavy-handed individuality. He wisely selected works mostly calling for such treatment, but lyric passages under his hands had the quality of a Wagnerian soprano singing Lieder: musicianly, yes, and beautiful as well, but somehow inappropriate. The Beethoven showed us immediately, however, that Mr. Schnabel knew exactly what he wished to do; and all his musical ideas were solidly satisfying.

He completed the first part of his recital with Twenty Waltzes, Laendler and German Dances by Schubert, a varied and excellently played collection. The second half of the concert consisted of Chopin's Scherzo in C-sharp Minor (Op. 39); Andante (K.V. 616) "für eine kleine orgel" by Mozart; and four pieces from Liszt's "Années de Pélérinage." Mr. Schnabel played to a large, enthusiastic audience. J. L. B.

. . . the musical high points of the evening were his Beethoven and Schubert.
E. D., N. Y. TIMES

. . . thorough technical ability and impressive earnestness . . . musicianship and often cogent expressive understanding.
F. D. P., N. Y. HERALD TRIBUNE

Maxim Schur, pianist, Feb. 21, E—A program restricted entirely to the well-worn repertoire of German romantic music demands an originality of approach for its justification. Unfortunately, Mr. Schur not only had nothing new to say, but was not quite equal even to his own mundane conceptions.

Two of the works played, it is true, were not routine offerings, but in choosing two commonplace Fantasies from Mendelssohn's Op. 16 and omitting the third, a familiar and more estimable scherzo, the balance of the group was lost, while the Schubert posthumous piece (1828), though typically melodious and harmonically colorful, is a rondo of modest proportions, to say the least.

As for the two major works programmed, the Schumann Davidsbuendler Dances and the Schubert D Major Sonata (Op. 53), Mr. Schur did little more than get through them, thwarted as he was by a limited technique and a hard tone. In some of the slower and more lyrical passages it was evident that Mr. Schur is a musical person; with a more judicious choice of pieces he might show his gifts to better advantage. A. M. K.

Zara Nelsova, cellist, Feb. 23, E—Let it be said at once that this was cello playing of the highest order, with magnificent technique, intonation, tonal variety, and musicianship. Miss Nelsova is a complete artist, with complete mastery of her instrument. It takes courage to dispense with the piano, as she did, and give an entire concert of unaccompanied cello works—and bring it off, which she also did. It disturbed this reviewer somewhat, however, to hear the plunks of placing the fingers in position, rather like hearing the beating of feet on the stage in a ballet; piano accompaniment would have given more variety to the program and made this extra-musical noise less noticeable.

This unique recital consisted of Max Reger's ultra-romantic Suite No. 2 for Cello Solo, Bach's Suite No. 6, and Kodaly's immensely difficult Sonata for Cello Solo, which Miss Nelsova tossed off as easily as an expert chef flips an omelet in the air.

The house was full of cellists; you could see them fingering their programs like cellos and glancing at each other to communicate admiration and approval. Of course, to the general music lover, a whole evening of solo cello, no matter how magnificent the performance, is all caviar and no crackers. But this artist deserved the ovation and the flowers that a very special public gave to a very special artist of exceptional abilities. K. H.

. . . a virtuoso in the flamboyant romantic tradition. E. D., N. Y. TIMES

Miss Nelsova is a cellist with few peers, either technically or musically.
L. T., N. Y. HERALD TRIBUNE

Andres Segovia, guitarist, Feb. 25, E—Ever the supreme master of the guitar, Andres Segovia presented a recital which was, even for him, particularly lovely and exotic. With his ex-

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quisitely small-toned instrument, he utilized every delicate shading of color, from the nasal twang of a harpsichord to the smooth pluck of a violin, particularly in pieces like Castelnuovo-Tedesco's "Tonadilla on the Name of Andres Segovia" and Granados' "La Mayo de Goya." Soft tonal qualities were matched by great subtlety in the limited dynamic range. Such delicate contrasts are a natural aspect of the baroque music which dominated the program: de Visée's Suite in D, four pieces for lute by S. L. Weiss, and single works by Handel, Bach, A. Scarlatti, and J. P. Rameau. Probably the most pleasing works on the program were the finely wrought, unforgettable Study in E Major and Prelude in E Minor by Villa-Lobos, which seemed to exploit the true resources of the instrument in the most characteristic and musical manner. An Introduction and Allegro by F. Sor completed the program. J. L. B.

Walter Brewus, violinist, Feb. 26, E—The flamboyant trickery of the virtuoso violinist is highly entertaining, if the player is thoroughly fearless and competent; excruciatingly embarrassing if he isn't. Walter Brewus put on a scintillating show of *jeux d'artifice* such as this reviewer has never heard at a debut, highlighted by paganini's "I Palpiti" and Ysaye's Third Sonata (Ballade). He handled with equally pleasing facility the more restrained style of Mozart's Concerto in G Major. When it came to works that employ quieter methods of development, however, the fine sense of style he displayed in his Mozart vanished: the F Minor Sonata of Locatelli was encrusted with the 19th century, while Brahm's A Major Sonata seemed cold and over-furbished.

Brilliance was the memorable quality of this impressive debut recital. Mr. Brewus' excellent accompanist was Leopold Mittman. J. L. B.

It is a bold violinist who will attempt the dizzy acrobatics of Paganini's "Palpiti" Variations on his debut program. Walter Brewus . . . is such a man, and he carried off the attempt with brilliance.
E. D., N. Y. TIMES

A dash of expressive freedom could serve only to reveal an even more exciting and communicative talent.
L. T., N. Y. HERALD TRIBUNE

Russell Stevenson, pianist, Feb. 26, A—Various minor faults detracted from pianist Russell Stevenson's debut. Vague insecurity led him to hide certain passages behind a swirl of speed and sound and to make plain errors in others. The fact that the recital consisted mostly of small works makes it difficult to estimate the pianist's true capacities. We longed to hear a substantial sonata or a set of variations, but felt he was perhaps wise in avoiding a more extended challenge to his abilities.

The first part of the program consisted of an arrangement of the concluding extended chorale from Bach's Cantata No. 22, three sonatas by D. Scarlatti (D Minor, D Major, C Major) and Schumann's Davidsbündler (Op. 6, No. 1). After intermission Mr. Stevenson performed three Gershwin Preludes, works by Griffes and Szymonowsky, and two premiere performances—E. W. Simms' Fantasia, and Anton Nep's "Subway Sketches" (Paper Vendor, Blind Beggar, and Rush Hour). J. L. B.

In short pieces . . . Mr. Stevenson played with sufficient expressiveness. But elsewhere he did not have definite enough conceptions of what the music was about. . . .
R. P., N. Y. TIMES

One suspects that if Mr. Stevenson were to lasso some of his high-pitched kinetic energy and direct it into disciplined pathways he could be quite a rewarding pianist.
L. T., N. Y. HERALD TRIBUNE

Inez Palma, pianist, Feb. 26, A—Miss Palma is an experienced and gifted instrumentalist. Opening with the Beethoven Sonata Op. 26, she seemed anxious to convey power and dominance, and though qualified with sufficient technical skill to offer an excellent over-all impression, like many younger players, she sacrified the mood and style of the composition to speed. This was apparent in the Schumann "Faschingsschwank aus Wien," in which a certain picturesque sentiment was lost by a too rapid tempo. However, the pianist had a great deal to say when she arrived at the second half of her program. The Poulenc and, surprisingly enough, the Chopin numbers were atmospheric and delightful in tonal expressiveness and proportions. Miss Palma showed keyboard mastery in her fine Brahms group, even though one might not always agree with her interpretative delivery of the works. If more pianists were individualistic, recitals would be more interesting. And Miss Palma undoubterly held the attention and approval of her audience. M. C.

Inez Palma . . . possesses in considerable degree . . . the ability to make music come alive in performance. . . . It is regrettable that she occasionally sacrifices accuracy to speed and power. J. B., N. Y. TIMES

The pianist was particularly successful in realizing the contrasted atmosphere of Francis Poulenc's "Pastorale" and "Toccata". . . .
F. D. P., N. Y. HERALD TRIBUNE

Little Orchestra Society ,Feb. 27, E—The seventh concert of Thomas Scherman's orchestra started with Bela Bartok's Divertimento for string orchestra. This admirable work, written by Bartok during the days of the outbreak of World War II in Switzerland, is one of his most accessible compositions. Its structural design is of crystaline clarity, and its sounds of enticing beauty. The performance did full justice to the great work.

The 16-year-old South American pianist Judith Jaimes then played Arensky's Concerto for piano and orchestra (Op. 2), a work full of worn cliches and formulas. She played it with brilliance and, in the slow movement, with a fine lyricism. The young artist is certainly a great pianistic talent whose development should be watched. Tony Miranda was soloist in Mozart's Concerto for horn and orchestra in E-flat Major (K. 447). He played the piece with fine tone and technical dexterity.

The local premiere of Alexander Tcherepnin's "The Lost Flute," for narrator and orchestra (Op. 89), closed the evening. The narrator was Ming Lee Tcherepnin, who spoke the tender lines of the Chinese poems with great sensitivity and simplicity. The music is descriptive, uses oriental harmonic colors, and has a sweet *tristesse*, which is often touching. Mr. Scherman and his orchestra played the composition with loving care, and assured a warm reception by the audience. The composer, who was present, had to bow from the stage. H. W. L.

. . . a neatly unhackneyed program arranged with characteristic tact by Thomas Scherman. . . .
H. T., N. Y. TIMES

Jaimes . . . displayed convincing technical prowess, musicianship and judiciously used power in her poised and assured performance. . . . Mr. Miranda's playing was technically accomplished and tonally appealing. . . . The orchestra . . . successfully realized the differing styles and atmospheres of the varied program.
F. D. P., N. Y. HERALD TRIBUNE

Ma Si-Hon, violinist, and **Tung Kwong-Kwong,** pianist, Feb. 28, E—Ma Si-Hon, member of the Cleveland Symphony Orchestra, and Miss Kwong-Kwong, a pianist heard previously in Town Hall as a soloist, have much to recommend them as individual performers. Mr. Si-Hon plays with touching sensitivity and has both an admirably clean bow technique and accurate intonation. But his tone, though sweet in quality, is almost tiny and no match at all for Miss Kwong-Kwong's ample sound. She, on her part, demonstrated first-rate control and an exceptional rhythmic exactitude, and though a bit on the cool side, her playing was also intelligently conceived. As an ensemble, however, the combination left much to be desired, mostly as a result of the disproportion in sound, but also partially because each of them seemed

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involved in his or her own musical universe. They were together on the beat, but not in spirit. The feeling of smallness was particularly unfortunate in the case of the Brahm's A Major, and perhaps even more so in the Bartok First Sonata, both bold and sinewy works characterized by passionate, broad gestures. The Beethoven G Major Sonata (Op. 96), a fairly late work, and mostly free of the typical Beethovenian thunder of the middle period, fared best for just this reason. A. M. K.

Both participants are good musicians, but that does not necessarily make a good sonata team. The big trouble with this combination is that Miss Tung is a much stronger and more forceful instrumentalist than Mr. Ma.
H. C. S., N. Y. TIMES

In all three works the violin and piano parts are of equal importance, and Miss Tung's piano playing showed an appropriate awareness of this fact. Some lack of balance, however, resulted from the unassertiveness that occasionally marked Mr. Ma's share of the interpretations.
F. D. P., N. Y. HERALD TRIBUNE

Knickerbocker Chamber Players, Mar. 4, A—Probably the most rewarding number on an interesting program was the opening Quintet by J. C. Bach for Flute, Oboe, Violin, Viola, and 'Cello, with players Mildred Hunt Wummer, Waldemar Bhosys, Henry Siegi, Joseph Glassman, Louise Stone. These excellent instrumentalists were a unit in the dulcet, exquisitely etched music. With Paul Wolfe conducting, a first performance was given of "Palatine Songs" by Russell Smith, settings of Greek texts for soprano, clarinet, French horn, 'cello, vibraphone, and cymbals. Miss Valarie Lamoree, the vocalist, strove valiantly with her superior resources of artistry and technique to offer singable versions of the compositions. Perhaps in another season the songs will fall more easily on the ear. At this hearing, the instrumental design seemed far superior to the lines written for voice. Mr. Smith was ruthless in this latter requirement. Foote's Suite for Strings in E and the Haydn Concertante for Chamber Orchestra with Violin, 'Cello, Oboe, Bassoon, added variety to the list. The main portion of the concert was conducted admirably by Hermann Neumann, and the playing of the group members both in ensemble and in solo assignments proved accurate and delightful. M. C.

Although not without interest, Mr. Smith's songs are as unvocal as anything can be. J. B., N. Y. TIMES

Mr. Smith's Palatine Songs. . . . As songs . . . are an utter failure.
J. S. H., N. Y. HERALD TRIBUNE

HUNTER COLLEGE

American Symphony of New York, Feb. 23, E—One of the most interesting concerts of the series offered by Enrico Leide, conductor, and the American Symphony was the program fea-

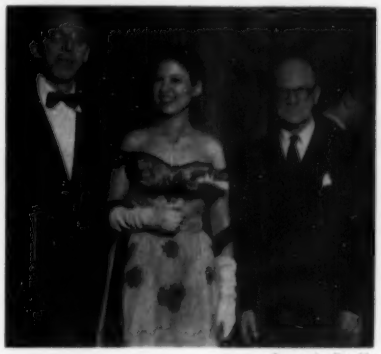
turing Joyce Flissler, violinist, Gloria Spencer, soprano, and Carmine Fiorito, bass-baritone. The orchestra, under the authoritative beat of the conductor, opened with a Slavonic Dance by Dvorak, and closed the program with a solid, musicianly rendition of the Second Symphony of Brahms. This ensemble seems particularly suited to play Brahms, and in this symphony and the splendid Violin Concerto in D Major, the texture of sound was unusually effective. Miss Flissler is an admirable player. Her violin technique was sparkling, intonation was accurate, and there was a pleasurable warmth and purity of quality. She received an ovation of applause from the audience. Carmine Fiorito, 19-year-old bass-baritone, has a voice of magnificent quality which he used with skill in the great "Ella giammai m'amo" aria from "Don Carlo." If this young artist fulfills his potentials, he will some day be sensational. Dainty Gloria Spencer made an attractive stage figure, and there was occasionally a sweet note in her singing. At this time, however, she does not seem equipped for career performance, as the voice lacked evenness and quality (although the coloratura runs in Mozart's "Batti, batti" were flexible and clear) and there were too many musical slips. The two vocalists joined in the "La ci darem" duet from "Don Giovanni," which was approved by the hearers. M. C.

FINCH COLLEGE

After Dinner Opera Company, Feb. 22, E—"Three happy operas" made up the bill of the youthful and ambitious After Dinner Opera Company in a two-week season. Music Director was Georgette Palmer, who accompanied the works at the piano; stage director was Richard Stuart Flusser; the scenery was designed with a minimum of financial outlay and a maximum of imagination by Peter Wingate. The evening opened with "Opera, Opera," a play by Saroyan, music by Martin Kalmanoff. The singers and actors were Larry Bockius, Elsa Bakalar, Jean Ray, Norman Myrvick, Emil Markov, and Erna Street. The work is a spoofing of opera and neither more nor less than a musical skit.

The second work on the bill, Theodore Chanler's "The Pot of Fat," libretto by Hester Pickman, based on a Grimm fairy tale, was musically and in its entire importance the center piece. It is a work written with exquisite craftsmanship, inventiveness, and a keen sense for stage effects. It is a bit too long, but its sensitivity and charm are persuasive. Emil Markov as the Narrator, Francis Barnard as Tom a Cat, and Jeanne Beauvais as A Mouse were the successful interpreters of this altogether charming piece.

The evening closed with Gerald Cockshott's "Apollo and Persephone." The music uses British folklore, and the entire work is a "take-off" on Greek mythology. The amusing sketch was well delivered by Jeanne Beauvais, Francis Barnard, and Norman Myrvik. It was an evening of *bons bons*, light entertainment well done. It is to be hoped that their best will be good enough for the Edinburgh Festival, in which they have been invited to participate. H. W. L.



Layne's Studio

PHILIPPA SCHUYLER, *piano soloist in Gershwin's Concerto in E at Brooklyn Philharmonic concert, Feb. 14, is shown with noted composers* AARON COPLAND, *left, and* DEEMS TAYLOR.

BROOKLYN ACADEMY OF MUSIC

Brooklyn Philharmonic, Feb. 14, E—Under the sure leadership of Siegfried Landau, the Brooklyn Philharmonic presented the fourth of its concert subscription series. The ensemble is a closely woven body of excellent players and the music chosen was of a type familiar to the audience and, therefore, approved with robust applause. Beginning with Aaron Copland's "Outdoor Overture," "Appalachian Spring," and "El Salon Mexico," the list continued with a very fine performance of Gershwin's Concerto in E with young Philippa Schuyler as piano soloist. This artist offered a sparkling reading of the work and played with the assurance, poise, digital flexibility, and fervor that mark a major talent. That she is personally lovely on stage was an additional asset. The program concluded with Gershwin's "An American in Paris." M. C.

CARL FISCHER HALL

WNYC American Music Festival, Feb. 13, E—A music feast of extraordinary richness was offered in this program, a feature of American Music Festival week. In fact, so varied were the styles of composition and so individualistic each work, that the listener might select from the list a favorite composer. Though all the compositions were in the modern vein, they were far apart in design and development. So much so that each seemed foreign to the other—which is a healthy thing in new music. Naturally, the emphasis was on Ernest Bloch's chamber works, which were the only programmed numbers familiar to this reporter. The Kohon String Quartet skillfully played the "Prelude," "Paysages," "Night," and "In the Mountains" with due regard for mood values and the soaring sound colors of Bloch's genius. Norman Dello Joio was represented by his Concertante for Clarinet, sweetly projected by soloist David Glazer, with Patricia Tenni as an admirable accompanist. Dello Joio is not afraid of melody, and in this work and in his songs, sung by soprano Mary McMurray, there were passages of enchanting beauty. Miss McMurray was also heard in delightful songs by Lukas Foss, a master writer for vocalists, and by John Duke, an expert song composer. The late hour prevented our hearing the final number, William Graves' "Song for St. Cecilia's Day," set to W. H. Auden's text. M. C.

Szymon Goldberg, violinist, Feb. 19, A—Superb music making was offered by Szymon Goldberg, eminent violinist, and Artur Balsam, pianist, who joined in playing four sonatas: Bach's E Major, Mozart's B-flat Major and A Major (K. 378 and 526 respectively), and Handel's D Major. Neither artist attempted to outplay the other; they made music *par coeur* and *ensemble*. And they succeeded in giving their admiring audience, which filled every seat of the hall, the acme of musical content in the works they performed. There is no nobler ideal of music making, and their grateful audience feted them lavishly. H. W. L.

KAUFMANN AUDITORIUM

Music in Our Time, Feb. 26, A—Played by Max Pollikoff, violin, the imaginative arranger of this series, and Milton Kaye, piano, Charles Ives' Violin Sonata No. 1, the ingenious work of one of the great compositorial talents of our time, opened the program. Josef Raieff then played Persichetti's Sonata for Piano No. 10, which he had premiered a week before during the Juilliard School's Festival of American Music. Henry Cowell was at hand as accompanist of his "How Old Is Song," with Max Pollikoff, violin. The plucked sounds which Mr. Cowell elicited from the piano had a fascinating beauty. As an encore he played his famous "The Banshee," strumming directly on the strings of the piano. More conservative was his Hymn and Fuguing Tune No. 9, which Sidney Edwards, cello, and Juilette Arnold, piano, played with imagination and musical sensitivity. The closing number of the program was Rhapsody for violin, clarinet, and harp by Marvin David Levy. The work shows the composer's dexterity and familiarity with the atonal idiom.

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It also confirms his vivid sense for tonal colorings. What he should do is write a more prolonged ending for the piece, which peeters out without firmly making its final point. Max Pollikoff, violin, Wallace Shapiro, clarinet, Nancy Shark, harp, were the devoted executants who with the composer received the deserved plaudits for introducing this interesting work to the audience. H. W. L.

MUSEUM OF MODERN ART

Claremont String Quartet, Feb. 20, E—The playing of the Claremont Quartet bespeaks an inner musical rapport among its members (Marc Gottlieb and Vladimir Weisman, violins; William Schoen, viola; Irving Klein, cello) which gives to their performances a compelling unity of purpose. Their virtuosity as an ensemble was attested by the ease with which they dispatched the difficulties of the Dohnanyi 3rd Quartet, the opening work of the program. The influence of Brahms is everywhere apparent in this rhapsodic opus, but it has many original touches and an appealing sincerity which was enhanced by the warm and vibrant tone of the ensemble.

The highlight of the evening was the American premiere of the Shostakovich 4th Quartet (1949). It turned out to be a pleasant and well-written composition but essentially tame. A clear linear style and an ethereal shimmer of melody wrung from high and widely spaced string tones were among its noteworthy aspects.

Following the intermission, clarinetist David Weber joined the group for a performance of the Mozart Quintet (K. 581). Although the reading was generally an able one, the refinement and unanimity of the ensemble seemed to diminish, and the tendency of the clarinet to rush the phrasing robbed the work of much of its effect. Apparently Mr. Weber could not include himself in that musical empathy which seemed the Claremont Quartet's most happy characteristic. A. M. K.

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JUILLIARD SCHOOL OF MUSIC

Festival of American Music, Feb. 17, E—One thing is certain: there is no such thing as "the" American composer. The Juilliard Festival is parading, at the Claremont avenue salon, more styles than a Parisian milliner. Whether this heterogeneity proceeds from an insufficient self-realization among native composers, or represents a healthy conflict of rival traditions, is hard to decide. Whatever the nature of the process, it is augmenting the present-day concert repertoire by a goodly number of fine pieces, and for this we may be thankful.

The middle of the road was exemplified by the String Quartet No. 3 by William Bergsma, a tonal composition written in a consistent and individual style and showing the composer's secure mastery of the medium. In the sympathetic and persuasive rendering by the Juilliard Quartet it was both eloquent and moving, and seems deserving of a high place in the literature. In a more or less moderate vein also were a group of songs by Richard Franko Goldman, Lukas Foss, Howard Swanson, and Hugo Weisgall. "Snow Dunes" by Swanson had more distinction than the rest, in melodic profile especially.

Robert Ward's Fantasia for Brass Choir and Timpani was characterized by a conservative approach, 19th-century harmonic and formal techniques amalgamated with a heavily syncopated and energetic rhythm more typical of modern trends. The sound of the brass was resplendent and the timpani playing by William Laverack unusually exciting.

A more radical temper was apparent in a work entitled "Encephalograms 2" by Henry Brant, an atonal Serenade for mixed chamber quintet by Seymour Shifrin, and, to judge by the reaction of at least a portion of the audience, a downright subversive pair of Sonnets set by Milton Babbitt for baritone viola, clarinet, and cello. Brant's rather experimental piece was scored for soprano and various instruments scattered throughout the concert hall in accordance with some acoustic law of Mr. Brant's devising. Some genuinely intriguing sonorities and moods were achieved, and the music seemed imbued with a kind of exotic joyfulness difficult to reconcile with its clinical-sounding title.

Both of the atonal works were complex and dense in design and manifested much sophistication in the development of the instruments involved. But both were marred by an obsessive samness of harmonic sound as well as a monotony of pace that belied the various tempo markings. The performances were excellent. A. M. K.

Festival of American Music, Feb. 20, E—Played with stunning virtuosity by Fernando Valenti, Melvyn Powell's Sonata for harpsichord received its world premiere. The composition uses the instrument in its own vernacular, combining the richness of coloration it affords by its various registers with a technical brilliance which is novel. Also interesting is the romantic tenor of the entire work, which in its lyric portions is reminiscent of Debussy. The four-movement sonata was warmly received by the audience.

There was quite a bit of vocal music on this program. Songs by Mark Schubart, Theodore Chanler, Ross Lee Finney, and three Children's Songs for

(Continued on page 36)

OTHER CONCERTS

Bach Aria Group, Town Hall, Feb. 15, E.
Lonny Epstein, pianist, Carnegie Recital Hall, Feb. 19, A.
Tucson Arizona Boys Chorus, Town Hall, Feb. 20, E.
Sandor Balint, violinist, Carnegie Recital Hall, Feb. 20, E.
George Copeland, pianist, Hunter College Assembly Hall, Feb. 21, E.
Helene Haley, mezzo-soprano, Carnegie Recital Hall, Feb. 26, A.

NEW YORK NOTES . . . . . .

The **N. Y. Music Critics Circle** has selected **Bohuslav Martinu's** "Fantaisies Symphoniques" as the best new orchestral work, and **Sir William Walton's** "Troilus and Cressida" as the best new opera presented in New York during 1955. This is the second time Mr. Martinu has won the Award. His "Comedy on the Bridge" was voted the best new opera of 1951. No awards were made this year for choral or chamber works. . . . **John Corigliano,** concertmaster of the N. Y. Philharmonic-Symphony, has recently acquired an Antonio Stradivari violin from the collection of **Emil Hermann,** world-famed violin dealer. The instrument dates from 1716, the Cremonese builder's "golden period." . . . **Newbold Morris,** chairman of the board of the N. Y. City Center of Music and Drama, has accepted the invitation of **Dr. John A. Krout,** vice president and provost of Columbia University, to become chairman of the Sponsoring Committee of the Mozart Festival at Columbia University, April 24-27. The theme of the Festival, "Mozart, His Life and Times," will be represented through a series of concerts, exhibitions, and lectures. . . . On Mar. 7, the **N. Y. Philharmonic-Symphony Painters Club** opened its seventh annual exhibition at the Carnegie Hall Gallery Bar. Twenty-five works, including oils, water colors, pastels, tempera paintings, and pencil sketches by five painter-musicians will be on display until the close of the orchestra's season, April 30.

THE NATIONAL SCENE

CLEVELAND

■ It was indeed a gala-gala evening, celebrating the silver anniversary of Severance Hall, home of the Cleveland Orchestra. Built with the most enthusiastic support of its wealthy benefactors and music devotees, it stands as a proud memorial to its generous donor John Long Severance, and to Adella Prentiss Hughes, fondly known as the Mother of the Cleveland Orchestra. During the last half of the programs on Feb. 2 and 4 the Women's Committee of the Cleveland Orchestra transformed the beautiful foyer into a banquet hall with gorgeous white flowers and gleaming silver candelabra to serve Champagne Punch and *petits fours* in the shape of violins and harps to the entire audience. An honor roll of subscribers was published in the program; likewise the names of 16 musician members, some of whom served throughout the 37 years of its existence. Mixed with our pride was also a feeling of nostalgia; many patrons felt that the first program in the new hall should have been repeated. (Nikolai Sokoloff on that occasion conducted the Bach-Goedicke Passacaglia, Evocation for orchestra, women's chorus, and a voice, commissioned for the event by Charles Martin Loeffler, and Brahms First Symphony.) In its stead, after a short and inaudible welcome by Mayor Celebrezze, Percy Brown, chairman of the board of the Musical Arts Association, gave a lively review of events that led to this important day.

It would also have been fitting to have the eminent conductors that succeeded Mr. Sokoloff present as honored guests: Artur Rodzinski, whose great musicianship and often exalted leadership shaped the musical destiny of the orchestra and produced some astonishing first performances of the moderns as well as of the standard operas and music dramas; and Erich Leinsdorf, whose tenure was interrupted by military duty.

While George Szell conducted an interesting program, it was hardly suited to the occasion. Opening with Beethoven's "Consecration of the House," a composition hardly revealing the lion's touch, Schumann's Cello Concerto, and Strauss' Don Quixote completed the bill. The eminent cellist Pierre Fournier gave a refined performance of both compositions, and in the latter work Abraham Skernick, first violist of the orchestra, joined him in the solo viola parts.

· ROSE WIDDER

CINCINNATI

■ Lois Marshall and Mozart were the stars of the opening half of the Cincinnati Symphony Orchestra's 16th program (February 17-18), when conductor Thor Johnson presented "Davide Penitente" (K. 469), its first known performance in the United States. This oratorio is, in part, the music to the great Mass in C Minor, with some new texts added and also some musical revision. Diminutive Miss Marshall is, without doubt, one of the finest oratorio singers before the public today. She uses her voice of great beauty and wide range with a reverent intelligence and a keen sense of style. So superlative was Miss Marshall's performance that she put the two assisting soloists in a most disadvantageous position. Tenor Loren Driscoll's contribution was notable only for its clarity of diction, whereas mezzo-soprano Sadie Ruth McCollum was apparently quite beyond her depth. Her otherwise pretty voice found itself unable to cope with the high tessitura of the second soprano part. Assisted by a well-trained chorus of 500, culled from many Cincinnati vocal organizations, Thor Johnson conducted the stirring work with devotion and understanding.

The second part of the program, however, was an unparalleled triumph for conductor, chorus, and orchestra. In effective contrast to the Mozart opus, Nicola Moscona, favorite basso of the Cincinnati Summer Opera, sang in three different versions of the "Faust-Mephisto" legend. His dignified handling of every task he undertakes is well known in these parts. The Prologue to Boito's *Mefistofele*, climaxing dramatic moments, from Gounod's *Faust* and the Berlioz *Damnation of Faust*, brought the concert to a resounding close. The chorus, in particular, was nothing short of magnificent. Its deftly graded sonorities were carefully balanced with the ethereal quality of the boys' voices from the Archbishop's Choir School.

■ On Feb. 15, the Hungarian Quartet conversed knowingly and entertainingly for the season's second concert of the Cincinnati Chamber Music Society. Finely articulated detail and liquid facility characterized the ensemble's performance of the Haydn Quartet in G-Major (Op. 77, No. 1). The vivacity and virtuoso quality of the Villa Lobos Quartet No. 6 (Brasileiro) were emphasized with tasteful restraint, and the Beethoven F Major (Op. 59, No. 1) was given with fervent discrimination. LOUIS JOHN JOHNEN

The Board of Directors of the American Symphony Orchestra League held the mid-winter board meeting in Wichita, Kansas, Feb. 4-5, as guests of the Wichita Symphony. Standing (l to r): ALAN WATROUS, *Mgr., Wichita Symphony;* WALTER CHARLES, *Cond., Abilene Symphony;* RICHARD ALVEY, *Pres., Kingsport Symphony;* MRS. SHELDEN BRANDENBURGER, *Board Member, Sacramento Philharmonic;* MRS. ALBERT OLSON, *Board Member, Buffalo Philharmonic and the Amherst Symphony;* HAROLD SCOTT, *Cond., San Gabriel Valley Symphony;* RALPH BLACK, *Mgr., National Symphony;* MARVIN RABIN, *Cond., Central Kentucky Youth Symphony;* MRS. ANTONE FALLETTI, *Board Member, Evansville Philharmonic;* LESLIE WHITE, *Exec., United Fine Arts Fund of Cincinnati. Seated (l to r):* CARL WIRTH, *Cond., Rochester Community Orchestra;* HENRY PELTIER, *Former Mgr., Dallas Symphony and League Staff Member;* MRS. HELEN M. THOMPSON, *Exec. Secy., American Symphony Orchestra League;* JOHN EDWARDS, *Mgr., Pittsburgh Symphony and League President;* MRS. J. W. GRAHAM, *Pres., Sioux City Symphony;* GEORGE IRWIN, *Cond., Quincy Symphony;* DR. ROBERT L. HULL, *Cond., Cornell University Symphony.*

WASHINGTON, D. C.

■ Of the many tributes paid the memory of Mozart in this bicentenary year, two of the most original and enjoyable were presented at the Library of Congress. Duo-pianists Vronsky and Babin played a program of Mozart's four-hand music, some of it for two pianos and some for piano duet. The concert was received with enthusiasm by a capacity audience. Watching the many listeners who followed the performance with copies of the score brought to mind the countless thousands of pianists of all degrees of proficiency who have delighted in this music. It is as beguiling (and as full of pitfalls) today as the day it was written.

A few evenings later Sir Thomas Beecham exercised his ready wit and never-failing charm in a lecture on Mozart and his music. The word "lecture" seems singularly inappropriate to Sir Thomas' extemporaneous, anecdotal approach to his subject. Yet, despite the moments of high humor, the audience came away with a sober sense of the genius of Mozart, the man, and a keener appreciation of his priceless musical legacy to succeeding generations.

■ The National Symphony Orchestra under Howard Mitchell in recent weeks has played in its best style of the current season. Among the works which have received outstanding performances by the National, which now deserves to be ranked among this country's finest orchestras, are Respighi's "Pines of Rome," Stravinsky's "Firebird," Debussy's "La Mer," and Beethoven's "Eroica." The soloists heard were Brailowsky, playing Rachmaninoff's Concerto No. 2; Arrau, in Beethoven's Concerto No. 1 and Liszt's A Major; Milsfein, playing the Tchaikovsky Violin Concerto; and Piatigorsky, in the Schumann Cello Concerto. With the exception of Brailowsky, whose amazing popularity with audiences is hard to justify on purely musical grounds, the soloists turned in top-drawer performances.

Warner Lawson, Dean of Music at Howard University, took the podium of the National Symphony in a program of unusual interest. He presented his school's large and excellently disciplined chorus in a repetition of last season's outstanding success, "Carmina Burana" by Carl Orff, prefaced by the Washington premiere of Samuel Barber's new choral work, "The Prayers of Kierkegaard." The program received *bravos* from audience and critics alike. Once again soloists Adele Addison and Lawrence Winters distinguished themselves in the Orff work.

■ Washington is fortunate in having one of the country's most astute and enterprising impresarios in the person of Patrick Hayes. Within a 24-hour period he presented in full recital two of the hardest-to-book artists before the public today—Renata Tebaldi and Jascha Heifetz. What is more, he succeeded in assembling a big house for Tebaldi and a near capacity crowd for Heifetz. For her Washington debut Tebaldi chose, with one minor exception, an all-Italian program of songs and operatic arias. Her big range and breathtaking dynamic contrasts coupled with an ingratiating manner completely captivated the audience. The local critics, however, were not quite so enthusiastic. While praising the beauty and power of Tebaldi's voice, they took exception to the sameness of her programming and to a certain harshness noticeable at times in her vocal production.

Heifetz, as usual, was as near technical perfection as flesh and blood can be. His program, however, was run-of-the-mill except for a first performance of "Poème Mystique" by Ernest Bloch.

■ During Eugene Ormandy's annual midwinter absence the Philadelphia Orchestra was heard under two distinguished guest conductors, George Szell and Sir Thomas Beecham. Szell's program featured a penetrating reading of Beethoven's Pastoral Symphony and a technically faultless, although somewhat unimaginative perforance of Debussy's "La Mer." Sir Thomas' program consisted of music he loves to guest conduct — Haydn, Handel, Delius, and Berlioz—presented as only Sir Thomas can offer it.

GERSON NORDLINGER, JR.

CHICAGO

■ The past fortnight of music here was partciularly notable for the concerts of the Chicago Symphony Orchestra, and the solo appearance of Heifetz; I Musici's rare concert of Italian Chamber Music; memorable recitals of Milstein and Bjoerling; four unique concerts by Mirais and Miranda, foremost balladeers of the day; and the high art of Marcel Marceau, the great French mime.

Mr. Reiner's first concerts on his welcome return from vacation, were enriched by splendid, luminous readings (among others) of the Shostakovich First (preceded by a first performance here of Verdi's Overture to *Nabucco*), Prokofieff's Suite No. 1 from the Ballet "Romeo and Juliet" and Milhaud's Seventh Symphony, given its American premiere on this occasion. The following week's concerts were highlighted by Heifetz's unexcelled performance of the great Brahms D Major, marked by the soloist's own stamp of aristocracy and impeccable artistry.

■ One of Italy's prize chevrons, I Musici, a perfectly integrated ensemble of virtuoso chamber players, returned to give another of their programs of 17th- and 18th-century Italian music (Pergolesi, Tartini, and Vivaldi), performed with the utmost sensitivity and tonal beauty.

■ Milstein has never been greater than he was at his recent recital here. With splendid dignity, simplicity of manner, and impressive style, he played the D Major Handel Sonata and Bach's Partita in D Minor (for violin alone). In the Brahms A Major Sonata, Milstein's tonal effects were of inexpressible beauty, and in the closing Bruch Concerto (G Minor) we were completely converted to its concert form, so exciting was Milstein's performance. Mr. Milstein had the invaluable assistance of Artur Balsam at the piano.

■ Jussi Bjoerling's return in an Orchestra Hall recital after an absence of several years, was an exciting event. Mr. Bjoerling sang an artistic program to an audience that filled the hall, to the last seat on the stage, and stayed until the final encore.

Endowed with one of the most glorious tenor voices, Bjoerling sang superbly, vocally and interpretatively, a program refreshingly free from op-

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eratic fare, which usually constitutes the program of recitalists of the Lyric stage. In songs of Stradella, Schubert, and Sibelius, Cilea's "Lamento di Frederico" from *L'Arlesiana,* and the Aria, "Nessum dorma!" from Puccini's *Turandot,* he proved himself a master interpreter.

His voice has grown richer in its lower register without losing any of its ringing quality and opulence in the top. Mr. Bjoerling had his usual good fortune in having the enviable accompanist Frederick Schauwecker as contributor to one of the most enjoyable recitals heard in years.

■ Marais and Miranda, outstanding interpreters of folklore, gathered the world over and enchantingly recreated, filled Fullerton Hall for four concerts, sponsored annually by Chicago Musical College of Roosevelt University. With elegance, simplicity, and occasional subtle pantomime, these sophisticated artists project with remarkable vividness the spirit of their varied songs.

Chicago Tribune

Clarence Cramer's Opera Festival cast rehearses in Chicago for a tour which opened Feb. 20 in Kansas City Music Hall and will close Mar. 16 at Notre Dame U., after traveling south to Mississippi and west to El Paso, Texas, and Pueblo, Colorado. Left to right: ELLEN FAULL, *soprano;* JIM HAWTHORNE, *tenor;* ALGERD BRAZIS, *baritone;* ARLENE SOSKEY, *contralto;* DESIRE LIGETI, *bass;* CLARENCE CRAMER, *manager.* ALEXANDER ASTER, *conductor, is at the piano.*

■ Moura Lympany, English pianist, returned here for the third event on the current Allied Arts Piano Series in Orchestra Hall. In Mozart's Adagio in B Minor she reestablished herself as an ultra-refined and thoughtful pianist.

Following, were Beethoven's Thirty-two Variations in C Minor and Schumann's Sonata in F-sharp Minor, comprising a rather ungrateful first half of her program, in which the pianist was not heard to best advantage. Miss Lympany belongs to that category of feminine pianists who are most comfortable in works that do not require great power. It was in music of Debussy, Ravel, Poulenc, Shostakovich, and Khachaturian, played with more virility and spirit than had been exhibited before, that the pianist won her audience, who stayed for a generous list of encores. Miss Lympany lacks only a certain spontaneity to lend the note of excitement to her highly cultivated playing.

■ The Collegiate Sinfonietta of Chicago gave its fourth concert of the current season in crowded Fullerton Hall Feb. 24. Under the direction of its founder, Dieter Kober, a gifted musician-conductor, this excellent ensemble offers a wide range of chamber works in the six concerts it presents annually. On this occasion the orchestra had as guest artists Ernst and Lory Wallfisch, vocalist and pianist respectively. After an authoritative and alive performance of Purcell's Chaconne in C Major, Mr. Wallfisch was first heard as soloist in a performance of Telemann's Concerto for Viola and String Orchestra in G Major, which established him as the excellent and gifted musician he is reputed to be. With his wife, who is a highly proficient pianist and sensitive ensemble player, Mr. Wallfisch was also heard in Schubert's Sonata for Viola and Piano in A Minor, and in Enesco's Concert Piece for Viola and Piano. Also programmed was the Sinfonia Concertante for Viola, Double Bass, and Orchestra by Karl Ditters von Dittersdorf, with soloists Wallfisch and Richard O'Neill, which closed the program by this enterprising and musically efficient group.

■ Following Lyric Theatre's provocative announcement recently of the opening of its third season on Oct. 10 with Eleanor Steber in Puccini's *Girl of the Golden West,* comes further stimulating news of the engagement of tenor Mario del Monaco to co-star with Miss Steber in this opera, and again during the five-week season, in Giordano's *Andrea Chenier.* These are two of the four operas thus far announced, new to Lyric's repertory. Others are Verdi's *La Forza del Destino,* with Tebaldi and Tucker, and Halevy's *La Juive.* Gertrude Ribla and Tucker will both be singing their roles of Rachel and Eleazar for the first time.

The fifth opera announced (of the 12 to be given in 29 performances) is Puccini's *La Tosca,* starring Tebaldi and Bjoerling—and we hope, Gobbi, who had spectacular success as Scarpia when he sang the role during Lyric's first season. The cast is as yet incomplete.

With seven more operas and additional stellar casts still to be announced, interest in Lyric Theatre's coming season is high, and it is hoped that Chicago will rally handsomely to the fund-raising campaign which must meet with marked success to insure the top level opera season now within reach.

■ Ravinia's 21st festival season (June 23-August 11), to be set off with a gala opening by Fritz Reiner and the Chicago Symphony Orchestra, will be a notably varied one. In addition to 22 Chicago Symphony Orchestra concerts led by Ormandy, guest conductors Monteux, Markevitch, Solti, Bernstein, Copland, Steinberg and Fiedler, there will be six Chamber Music concerts presented by the Griller Quartet and Beaux Arts Trio, four modern music concerts featuring the Dave Brubeck Quartet and Louis Armstrong, six ballet performances by the Ballet Russe de Monte Carlo, four foreign movies, and an art exhibition.

Outstanding soloists of the season will be Marian Anderson, Rudolf Serkin, Leon Fleisher, Zino Francescatti, Walter Gieseking, and Claude Rains, actor and narrator.

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LOUIS SUDLER, *prominent baritone, enjoying winter sports at Sun Valley, Idaho. He will be heard for the third consecutive time in the title role of Mendelssohn's* Elijah *with the Apollo Musical Club of Chicago in Orchestra Hall, April 3. He was recently heard in the same role in Winfield, Kansas, and will sing it again in Emporia, Kansas, on April 20. Recent concert engagements include an appearance at the Society of the Four Arts in Palm Beach.*

DALLAS

■ On Feb. 13 the Dallas Symphony under Walter Hendl performed what was, for it, something of a rarity, an all-French program. Zino Francescatti was guest soloist, offering in that capacity the Chausson "Poème" and the Saint-Saens Concerto No. 3. As is invariably the case in Dallas, his audience found Francescatti's playing to be as eloquent as it was beautiful. The Roussel ballet suite "Bacchus et Ariane," heard this same evening, benefitted from a secure and exciting performance. Stylistic infelicities grounded the closing work, Debussy's "Iberia."

Appearing as guest conductor on Feb. 20, Sir Thomas Beecham offered memorable listening in a program that consisted of the Haydn Symphony No. 102, a suite from the Handel-Beecham "The Great Elopement," Delius' "Paris," and a pair of excerpts from "Les Troyens" of Berlioz—the last requiring the assistance of the chorus of Samuel Adler's Dallas Lyric Theatre. Beecham's wise and supple manipulation, the warm and human glow with which he invested the proceedings evoked a joyous response from his auditors.

On Feb. 23 Dallas Symphony patrons gave a long and sincere standing tribute at the termination of Beecham's all-Mozart special concert. The artistry upon the podium was consummate; the efforts of the orchestra before it were consecrated. The resultant product bore the seal of rare artistic rightness. The works essayed upon this fortunate evening were the "Prague" and "Jupiter" Symphonies, the Divertimento in D (K. 131), and portions of the "King Thamos" music.

A success of somewhat similar stature came to Wilhelm Backhaus on Feb. 27. In Beethoven's Concerto No. 3 he took a simple, depersonalized, and altogether humble approach that made for music making of the highest order. The remainder of the program was given over to the Bach Suite No. 3 and the Brahms Second Symphony, both of which received undistinguished treatment.

■ "I Musici" filled a Civic Music date on Feb. 19. The restricted range of the repertory of this enchanting ensemble blunted the impact of taste, marvelous proficiency, and command of style; but the impression remained that the organization has few peers in its category. Corelli, Vivaldi, Giordani, Torelli, Galuppi, and Pergolesi were the composers represented.

■ Soprano Lisa Della Casa, whose appearance with the Dallas Symphony was one of the towering triumphs of last season, offered a Civic Music solo recital on Feb. 25. Despite a general level of meritorious work and the excellent support of accompanist Walter Hendl, the former great success was not repeated. The prevailing impression appeared to be that Miss Della Casa's lieder singing was lacking in intimacy and warmth.

■ After an absence of two seasons Paul J. Christiansen's Concordia Choir returned on Feb. 12 to reaffirm its status as a college organization second, perhaps, to none in the field in loveliness or sonority, purity of pitch, and steadiness of line.

■ Marilyn Mason of the University of Michigan carried forward the AGO recital series on Feb. 28. Despite competence and a program of unusual interest, Miss Mason provided her audience with few thrills, though apparently much contentment.

■ Making its tenth consecutive visit, the Paganini Quartet, Dallas' all-time favorite chamber music ensemble, performed on Feb. 7. The program, served up in a tension-less and homey fashion, was: The Mozart D Major (K. 575), the Britten No. 1, and the Brahms B-flat. The Dallas Chamber Music Society patrons, most susceptible to the charms of the Paganini, almost filled Scott Hall.

■ Pianist Gyorgy Sandor, artist-in-residence at Southern Methodist University, left on March 9 for a month of concertizing in Europe. Among his dates will be Frankfort, Baden-Baden, Radio Zurich, Radio Luxembourg, Bournemouth, Plymouth, and a London concert with the Royal Philharmonic.

DR. JACK FREDERICK KILPATRICK

SAN FRANCISCO

■ Featuring stars from the Metropolitan and New York City Opera, the annual spring season of the Cosmopolitan Opera Company, Feb. 10 through Mar. 2, achieved its greatest success to date, the Opera House being sold out at every performance.

While the repertoire offered no novelties, standard works were, for the most part, staged with refreshing originality by Glynn Ross, and though opera at popular prices necessitates a modest scale of production, the Cosmopolitan performances were engagingly alive and exciting.

During the course of the season many singers were introduced to San Francisco audiences for the first time, and the initial debut occurred at the gala opening when Barry Morell sang Rodolfo in Puccini's *La Bohème*. He demonstrated that he is a young tenor of exceptional promise, possessing a voice of thrilling timbre, which, when it is matched by complete dramatic assurance, should place him in the top row of singing actors. The Mimi of Bidu Sayao dominated the evening, regardless of the fact that her voice no longer has its former brilliance and power. Supporting roles were in capable hands, and the conducting of Carlo Moresco was distinguished by verve and precision, though he frequently displayed a lack of consideration for the singers, a trait which he overcame before the close of the season.

Verdi's *Il Trovatore* was memorable because of the magnificent singing of Irene Kramarich as Azucena. The young contralto had never appeared here before, and the rich texture and extraordinary opulence of her voice won her a prolonged ovation. At present, Miss Kramarich lacks dramatic temperament, but with further experience she undoubtedly will learn to project her characterizations with a power and conviction worthy of her style of singing. Kurt Baum was the Manrico, singing with more refinement of tone than is his custom, and Herva Nelli contributed many moments of vocal splendor as Leonora, though the over-all impression of her work is impaired by a frequent carelessness which it is difficult to accept in an artist of her calibre. Cesare Bardelli, always a dependable artist, imparted virility of voice and dignity of appearance to his portrayal of the Count di Luna.

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An exceptionally well-cast performance of Rossini's *The Barber of Seville* found the incomparable Baccaloni in particularly fine voice as Doctor Bartolo. As Don Basilio, Val Patacchi appeared suitably grotesque in manner, singing with power and exemplary taste. Bardelli's lively and graceful Figaro was a true creation, and Virginia MacWatters was a pert and vivacious Rosina. Gabor Carelli made his local debut as Count Almaviva, pleasing both by his exquisitely handled voice and decided dramatic flair.

A vividly staged *Carmen* carried considerable dramatic impact, with Regina Resnik in gorgeous voice and contributing a wonderfully sustained conception of the title role. Heard for the first time here, Robert Rounseville was admired for the sincerity and intensity of his singing and acting as Don Jose. Yola Casselle was an ideal Micaela, and Kyrill Borissow an acceptable if somewhat dry Escamillo. Smaller roles were created with praiseworthy care and spirit, and the excellence of the chorus and ballet added color and zest to the proceedings.

The season closed, most effectively, with a finely integrated performance of *Madama Butterfly* in which Camilla Williams, Negro soprano, made her local operatic debut. Her highly emotional portrayal of Puccini's heroine proved extremely interesting, and the singer reached many climactic moments which caused the thrilled and deeply moved audience to applaud spontaneously during the action. Her voice, beautiful in quality, is capable of both great power and the most subtle nuance. Miss Williams was surrounded by an excellent cast which included Barry Morell as Pinkerton, Edwin Dunning as Sharpless, and Eunice Alberts as Suzuki. The stage picture was consistently appealing, and one's only regret was that the beautiful orchestral prelude to the third act was omitted.

■ Hi-fi enthusiasts were drawn to the Opera House on the evening of Mar. 3 when the San Francisco Symphony Orchestra, conducted by Enrique Jorda, shared a program with an Ampex tape recorder which not only played back recordings of the orchestra in three-channel stereophonic sound, but was employed as a special "guest-soloist" in the Rhapsodic Variations for Tape Recorder and Orchestra by Ussachevsky-Luening!

The concert opened with Jorda apparently conducting the orchestra in the overture to Mozart's *The Marriage of Figaro*. It sounded particularly exuberant and larger than life; only towards the close of the piece was it disclosed that Jorda and the orchestra had been "faking" and that the music was being produced by the tape recorder, playing back a version which the orchestra had prepared previously!

The most amusing portion of the program occurred when several soloists volunteered to perform individually for the recorder and then play improvizations in competition with themselves, when their efforts were played back to them!

Orchestra and tape recorder alternated in a boisterous and carelessly prepared finale from Rimsky-Korsakoff's "Scheherazade," and the Ussachevsky-Luening work for Orchestra and Tape Recorder succeeded merely in achieving weird sounds and had little value musically. High point of the evening was a sensitive performance of Copland's "Quiet City," in which the tape recorder had no part.

■ Suzanne Danco made her first formal recital appearance in San Francisco on the evening of Feb. 20, sharing a distinguished program with Martial Singher. Miss Danco's fine musicianship and poise make her one of the foremost recitalists before the public today. She sang with authority and exquisite taste, Schumann's "Frauenliebe und Leben" and Debussy's "Ariettes Oubliées." Songs by Fauré and Debussy proved excellent vehicles for the rare interpretative powers of Mr. Singher. Both singers were beautifully accompanied by Gwendolyn Williams Koldofsky. From every standpoint this recital proved one of the best of the season.

Music by three contemporary Greek composers was given its first performance in America on the afternoon of Mar. 4 when Gregory Millar conducted The Little Symphony Orchestra in a concert at the Curran Theatre. "The Death of the Brave" by Manolis Kalomiris was impressive in a somewhat romantic vein, and the "Santa Barbara" of Marios Varvoglis was a most agreeably atmospheric piece with bright and poetic orchestral coloration. William Masselos was the sensitive soloist in the Andante Sostenuto for Piano and Winds by Nikos Skalkottas.

■ Throughout the month of March an exhibition of "Lombard Drawings of the Renaissance" is being held at the Art Gallery of Mills College. This little known branch of Italian art has never been the subject of an exhibition before in the United States, and to honor the unique occasion a fascinating concert, "Lombard Music of the Renaissance and the Baroque," was performed in the art gallery on the opening day of the exhibit.

The music was chosen from the collection of Mr. Frank de Bellis, whose dedication to the furthering of Italian culture has for years been an outstanding factor in the musical life of San Francisco.

An audience of several hundred persons spent an hour or more admiring the 90 drawings before the concert began. (The drawings, incidentally, are from the collection of Mr. Janos Scholz, formerly a member of the famed Roth String Quartet.)

The concert was charmingly performed by vocal and instrumental students of the Mills College Music Department under the expert direction of George Houle, who also prepared the realizations of figured bass. Outstandingly lovely were a group of madrigals from the Mantuan School, and much enjoyment was afforded by Vitali's Two Capricci, for which the ornamentations were improvised during the course of the performance.

ALAN CAMPBELL

"Artists of Louisville"

Artists of Louisville, Inc., a newly formed organization of the leading artists in the Louisville area, has announced the appointment of Miss Emma Jo Bowles, Ann Arbor, Michigan, as booking director. This group which will be directed by Robert Whitney, conductor of the Louisville

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Orchestra; Richard Wangerin, manager of the Louisville Orchestra; Moritz Bomhard, director of the Kentucky Opera Association; and Miss Bowles, was formed to make available to communities in the Midwestern and Southern areas, at a minimum of expense, artists of outstanding ability and interest. The members of Artists of Louisville, Inc., and the artists whom Miss Bowles will represent include Sidney Harth, violinist; Grace Whitney, 'cellist; Benjamin Owen, pianist; Audrey Nossaman, soprano; William Pickett, baritone; Fletcher Smith, bass-baritone; the Louisville Orchestra String Quartet; and the Kentucky Opera Association. This latter group has planned a series of "Evenings of Opera" programs, ranging from a full-scale opera production to excerpts and arias from favorite operas.

Berkshire Summer Plans

The Boston Symphony Orchestra under the direction of Charles Munch will hold the 1956 Berkshire Festival at Tanglewood in Lenox, Massachusetts, from July 4 to August 12. The Festival, together with the trip to Europe which is to follow, will complete the 75th anniversary season of the Boston orchestra.

Charles Munch will conduct the majority of the Festival concerts. The guest conductors will be Pierre Monteux, Eleazar de Carvalho, Lukas Foss, Richard Burgin and Leonard Bernstein, Mr. Bernstein dedicating a program to the memory of Serge Koussevitzky. Four new works which have been composed for the 75th anniversary of the orchestra and first performed in the course of the present season, will be introduced at Tanglewood — they are by Copland, Piston, Hanson and Villa-Lobos. Mr. Munch will give two all-Wagner programs, including the first act of *The Valkyrie* and the final scene of *The Mastersingers*. The music of Mozart will be especially honored in the Bach - Mozart concerts in this, the anniversary year of Mozart's birth. Choral works will include Bach's Passion According to Saint John, Martinu's "Field Mass," which will be performed by the visiting Yale Glee Club—the other choral works being performed by the Festival Chorus prepared by its Director, Hugh Ross.

The fourteenth session of the Orchestra's school, the Berkshire Music Center, will be held at Tanglewood from July 2nd to August 12th in conection with the Berkshire Festival concerts. One of Italy's foremost composers, Goffredo Petrassi, has accepted Mr. Munch's invitation to serve as guest teacher of composition. The Composition Department, headed by Aaron Copland, has included in the past such guest composers from other countries as Hindemith, Ibert, Dallapiccola, Honegger, Milhaud, and Blacher. Mr. Petrassi's recent work, Fifth Concerto for Orchestra, commissioned for the 75th anniversary of the Boston Symphony Orchestra, is planned for the Berkshire Festival programs. Mr. Munch continues as Director of the school, founded under the direction of the late Serge Koussevitzky in 1940. The Berkshire Music Center's department for orchestra, including conducting, will have as its head the young Brazilian conductor, Eleazar de Carvalho, who returns after five years to serve again on the faculty. He will also appear as guest conductor in the Festival. Instrumental students will also study chamber music under Richard Burgin, concertmaster of the Boston Symphony Orchestra, William Kroll, noted violinist, and members of the Orchestra.

The Choral Department, headed by Hugh Ross, will form the Festival Chorus, singing with the Boston Symphony Orchestra under Charles Munch in Bach's *St. John Passion* and Wagner's *Die Meistersinger*, Act III. Leonard Bernstein, long associated with Tanglewood, will conduct the Gloria from Mozart's Mass in C Minor, in a program dedicated to the memory of Serge Koussevitzky. The Opera Department under Boris Goldovsky will again produce several programs of opera. The Tanglewood Study Group for amateur and music enthusiasts participating in general activities will be headed by Ingolf Dahl.

Applicants in the New York area for the student orchestra and chamber music division of the Berkshire Music Center will be auditioned at Carnegie Hall, N. Y. C., on Mar. 23 and 24. Instrumentalists are asked to appear at Carnegie Recital Hall on Friday, Mar. 23, between 2:00 and 5:00 p.m.; harp, tympani and percussion players are asked to appear backstage at Carnegie Hall on Saturday, Mar. 24, at 1:00 p.m.

The audition committee consists of the principals of the Boston Symphony Orchestra, and students accepted for the orchestra are eligible for tuition grants from the Tanglewood Revolving Scholarship Fund. Applicants may obtain application forms by writing to the Registrar, Berkshire Music Center, Symphony Hall, Boston 15, Mass.

Reception in honor of Lehman Engel, newly elected President of the Concert Artists Guild. Left to right: MME. MARION FRESCHL, LOUIS PERSINGER, MME MARGARET MATZENAUER, MR. ENGEL. MME. SIMON BARERE, ERNO BALOGH, *and in the foreground* STANLEY BABIN *and* HARRY CUMPSON. *Mme. Barere was made Honorary President of the Guild.*

Sterro Studio—Lisa Obert

NATIONAL NOTES . . . . . .

After two weeks on tour and a week of Conductors' Workshop in March, the **Pittsburgh Symphony Orchestra** will resume its concert activities at home by joining with other musical groups in a city-wide, two-week Mozart Festival in April. The final programs of the season, April 13 and 15, will feature a complete stage performance, in modern dress and in English, of Mozart's "Cosi fan tutte." Leading roles will be sung by members of the N. Y. City Opera Company. . . . The **Mobile** (Ala.) **Symphony Orchestra** has announced the re-engagement for the next two years of **Edvard Fendler** as the orchestra's conductor and musical director, his fifth and sixth seasons with the orchestra. . . . The **Chicago Lyric Theatre** will open its next season on Oct. 10 with Puccini's "The Girl of the Golden West," starring **Eleanor Steber.** This will be the first performance of the work by Lyric. . . . **Dolores Wilson** will create the title role in the Central City (Colo.) world premiere (July 7) of **Douglas Moore's** opera "The Ballad of Baby Doe." The libretto is by **John LaTouche.** The choice of Miss Wilson is apropos on two counts: the composer had her coloratura voice in mind when he composed the work; there is a striking resemblance between Miss Wilson and pictures of Baby Doe. . . . **Enrique Jorda,** musical director of the San Francisco Symphony, was unanimously voted to continue in his present post for another three years. . . .

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THE INTERNATIONAL SCENE

Two of Europe's most distinguished conductors—CARL SCHURICHT *(left) and* ANDRÉ CLUYTENS—*will make their American debuts with the Vienna Philharmonic on its first tour of the United States and Canada this fall.*

INDONESIA

■ This year marks the 50th anniversary of the Bond van Kunstkringen of Indonesia. What is this relatively unknown organization, and what relationship does it have to the musical life of the Western world? The answer to this pertinent question is really not astounding, for if one considers how short distances have become, and how easily cultures of a different timbre are "rubbing elbows" with one another today, it should be quite easy to comprehend the significance of an organization whose sole purpose it is to bring art, Western as well as Eastern, to people living in isolated places on opposite sides of the globe.

The Bond van Kunstkringen was started a half century ago by a handful of Dutchmen whose purpose it was to enrich the lives of themselves as well as those millions of Indonesians to whose country they were inextricably bound. At the time of its birth this was still, of course, the Dutch East Indies, but despite the intervening wars and the recent emergence of the Indonesian Republic, the Bond has continued its valuable work, and has managed to obtain a generous subsidy from the Dutch government, so that it has been able to attract artists of international reputation. Names such as Pavlova, Hubermann, Artur Rubinstein, Heifetz, Brailowsky, Edmund Kurtz, and at the present time Julian Olevsky fill the rosters of their guestbook and point to the efficiency and determination of these people not to starve artistically.

Proof of the tremendous interest in the offerings of the Kunstkring was given this reporter recently while observing the tour that Mr. Olevsky, violinist, and his pianist Wolfgang Rosé made throughout Indonesia under the auspices of the Bond on this 50th anniversary.

When the arrival of an artist in any city is imminent, the whole network of subsidiary Kunstkring groups goes into action. Due to the fact that relatively few good concerts are offered (the Kunstkring averages six attractions a year), the interest is tremendous, and the people travel from far and wide to attend. Local officials organize committees to welcome the artist, people are appointed to care for his every wish, a private car with chauffeur are put at his disposal, and one of the more prominent families usually offer their guest quarters as a token of hospitality. Since hotels and public conveyances are often inferior, everything possible is done to make the artist's sojourn pleasant and comfortable, and the main office in Djakarta sends circulars ahead to inform the local organizations of any special wishes or requirements that the artist might have. Usually the hall is filled to capacity, and if his success is very great, requests are made for a second and third performance which the main office then tries to fit into the itinerary. This attitude is omnipresent, be it in the middle of the Sumatran jungle, or in the large cities like Djakarta, Surabaja, or Bandung.

We questioned Mr. Olevsky recently regarding his reaction to concertizing in this country and were interested to learn of an equally enthusiastic attitude on the part of the performer, brought about mostly by the idealism connected with bringing his particular art to all outlying corners of the globe. The tropical climate and strenuous itinerary are amply compensated for by the greed and hunger which people show for a stimulating evening of music making. How gratifying, and at the same time how pioneering his feelings must have been (in Borneo, for example)—to know that while playing a Mozart Adagio in the city of Bandjermasin, only a few kilometers away dense jungle was holding off tribes of erstwhile Dyak head hunters! To maintain this contrast it is essential that the Kunstkring be able to continue its work, and that artists should find in this experience the excitement and beauty which is definitely its due.

It is also rewarding to know that more and more native Indonesians, as well as the many Chinese living here, are joining the ranks of the Kunstkring and are finding new and unknown pleasures from learning to understand and appreciate the great masters of Western music. Boys and girls studying at conservatories make up an appreciative part of many audiences, and they are the ones who in the next few decades may be able to bridge the large gap that exists between Eastern and Western art. Let us not forget how difficult it still is for them to be truly satisfied by our music, just as it is hard for Western ears to comprehend the local music here. Javanese gamelan for example, as well as its deviations in Bali, is the highest form of orchestra in the Indies; yet to our ears it is extremely primitive because the climax, tension, and action of European music are lacking. It is characterized mainly by frequently refined rhythms beat out on the various percussion instruments that make up the gamelan, such as gongs, kettles, sarons, and gambangs, and the harmonies possess a completely unhampered form, unlike European music where all is governed by established laws. Even the scales (there are two —the seven-tone pelog, and the five-tone slendro) are entirely different from the European, with altogether different intervals. Nevertheless, the music is a panorama of sound color, giving the impression of a natural growth quite indigenous to its surroundings.

Let us hope, therefore, that European and American artists concertizing in the Far East will help to establish that so-craved-for international understanding, and that by means of their music they will be able to bridge the gap and bring all peoples of the world into closer understanding and appreciation of one another. R. L. K.

BERLIN

■ Two and a half years before his death Mozart visited Berlin. The financial success was less rewarding than he had hoped, and somewhat melancholically he wrote to his wife: ". . . Du musst Dich bei meiner Rückkunft schon mehr auf mich freuen, als auf das Gelde" (Upon my return you will have to look forward more to me as a person than as the bearer of a fortune.)

It is amusing to imagine Mozart having come again to this city during the late January days—he certainly would not have known where to go first, and the royalties he might have collected alone from the Berlin performances of his works should have

enabled him to live at least one year without any monetary troubles.

I doubt whether any other city in the world had to offer such a wealth of Mozart performances during these days, Vienna not excepted. Of course, the reason for this is to be found in the political separation of Berlin, which made it necessary to have two official Mozart celebrations, one in East, the other in West Berlin.

To begin with the East Berlin schedule: Stressing Mozart the humanist and fighter for social progress and world peace, it culminated in the Staatsoper performance of the Requiem, sung by Tiana Lemnitz, Margarete Klose, Helmut Melchert and Rudolf Watzke, and conducted by Franz Konwitschny. Other Mozart concerts of major importance were contributed by the East Berlin radio symphony orchestra and the orchestra of the Komische Oper, led by Hermann Abendroth and Meinhard von Zallinger respectively. A full cycle of Mozart's repertory operas was partitioned between the Staats (*Abduction, Don Giovanni,* and *Cosi*) and Komische Oper (*Figaro* and *Zauberflöte*), with the Staatsoper giving an additional concert performance of *Titus* under Konwitschny, with Gerhard Unger, Maria Corelli, and Gertraud Prenzlow as principals, and not to forget the magnificent combined Concert and Opera Choir of the Staatsoper. Though the venture was vocally not always convincing (the part of Vitellia, for instance, asks for a coloratura soprano of an excellence unknown today), it made me wish to encounter the work once more in its proper surroundings, i.e. in a real stage production.

The official celebration by the West Berlin Senate had a more intimate character: Erna Berger sang Lieder, and some noted instrumentalists banded together to realize two chamber music works. Karajan conducted the Philharmoniker in a program consisting of the D Major Divertimento, the Piano Concerto in D Minor (soloist Wilhelm Kempff), and the "Jupiter" Symphony; and the RIAS, under Georg Ludwig Jochum, featured Irmgard Seefried and Wolfgang Schneiderhan in arias from *Il re pastore, Idomeneo, Figaro, Cosi,* and the Violin Concerto in A Major. There were three other concerts of less important orchestras (Gerhard Puchelt playing three piano concertos with the Mozart orchestra under Volker Wangenheim) and numerous other marginal contributions. The Städtische Oper came into its own with another full Mozart cycle, offering *Abduction, Figaro, Don Giovanni, Cosi, Zauberflöte,* and a new production of *Idomeneo,* which is a first-rate event. Conducted by Arthur Rother, directed by Carl Ebert, designed by Wilhelm Reinking, and sung by Elisabeth Grümmer (Ilia), Leonie Rysanek (Elektra), Ernst Haefliger (Idomeneo), and Helmut Krebs (Idamantes), it remains only to hope that this masterpiece will stay long enough in the repertoire to succeed with the wider public; the enthusiastic response, with which the premiere has been received, makes it probable that now the time has come for *Idomeneo* —after *Cosi* had been "discovered" only two generations earlier (and it is good to know that this *Idomeneo* renaissance is not limited to Berlin, but receives the full assistance of Salzburg, Vienna, Munich, and Glyndebourne).

■ Other Mozart celebrations: at the Dresden Staatsoper performances of *Lucio Sulla, Abduction, Figaro, Don Giovanni, Cosi, Zauberflöte,* and two concerts; at the Leipzig Opernhaus performances of *Abduction, Figaro,* and *Don Giovanni,* with new-productions of *La finta semplice* and *Zauberflöte* announced during the course of the Mozart year; at the Munich Staatsoper *Abduction, Figaro, Don Giovanni, Cosi, Zauberflöte,* and *Idomeneo;* at the Stuttgart Staatsoper *Abduction, Figaro, Don Giovanni, Cosi,* and *Zauberflöte.*

■ I just got a preliminary prospect of the forthcoming Wiesbaden May Festival. It will open on May 1 with a new production of *Freischütz* by the Wiesbaden company, to be continued with guest performances of the Vienna Staatsoper, offering *Marriage of Figaro* (2 and 4) and *Ariadne auf Naxos* (3 and 5). Next comes the Berlin Städtische Oper with its full-length production of *The Sleeping Beauty* (9 and 10) and the Berlin Theater am Kurfürstendamm with its production of O'Neill's *Mourning Becomes Elektra* (12 and 13). The Stockholm Royal Opera will contribute one performance of *Walküre* (13). A special spmphony concert (18) is to introduce the second series, which will bring the Belgrade State Opera to the fore with performances of Moussorgsky's *Khovantchina* (19), Baranovic's ballet *A Chinese Fairy Tale* (20), and Borodin's *Prince Igor* (21). The Festival closes with four performances of the Rome State Opera: *Barbiere di Seviglia* (24 and 26) and *La Bohème* (25 and 27). HORST KOEGLER

LONDON

■ The 25th anniversary of the death of the famous ballerina Anna Pavlova was commemorated at the Stoll Theatre (originally Oscar Hammerstein's London Opera House) and was an occasion worthy of her memory. Many eminent dancers and ballet organizations contributed to it. The Sadler's Wells Ballet danced "Les Sylphides," which was followed by a speech from the stage by Ninette de Valois, who paid a moving tribute to the great artist. There were numerous divertissements during the evening, danced by representatives of various nations. These included the Stockholm production of Culberg's "Romeo and Juliet" with Prokofiev's music danced by Mariane Orlando and Kenneth Petersen; a pas de deux from "Night Shadow" with Marjorie Tallchief and George Skibine; Yvette Chauviré in Auber's "Grand Pas Classique"; and the pas de deux from the "Flower Festival at Gonzano" with Toni Lander and John Gilpin. The Indian dancer Ram Gopal appeared twice, and the Swedish ballerina Elsa Marianne von Rosen was seen in "La Lithanienne." Others were Nerina and Rassine in "Don Quixote," Markova in "Bolero 1830," and Fonteyn, Elvin, Ashbridge, and Somes in episodes from "Homage to the Queen." The most poignant moment was the orchestral playing of "Le Cygne" on a darkened stage, a ballet with which the name of Anna Pavlova will always be linked.

■ *The King and I,* having now concluded its long run at Drury Lane Theatre, is followed by another American musical, *Plain and Fancy.* This is a complete contrast to its prede-

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cessor and, musically, though it has two or three good tunes (one particularly so) lacks the attractiveness of its forerunner. It had a favorable reception at the premiere, and the originality of the plot and design may appeal to light opera audiences.

■ Two further Mozart orchestral concerts have contributed to the first part of the bicentenary. One was by the London Philharmonic Orchestra under Boult and contained the early overture to *Bastien and Bastienne*, a charming little opera, and the "Linz" Symphony. After intermission the L.P. chorus sang the magnificent Requiem with intensity of expression, and excellently balanced tone. The four soloists were Jennifer Vyvyan, Anne Wood, William Herbert, and William Parsons. The other concert was by the Philharmonia under Von Karajan, an association that American audiences would agree is the peak of artistic perfection. The symphonies were the "Haffner" and the "Jupiter," of which he gave an incandescent reading with a sparkling finale. Clara Haskil (happily restored to health) is a true Mozartean, and her playing of the A Major Piano Concerto was enchanting in its delicacy and gentleness.

■ Under the organization of Miss Lies Askonas, a "Heine Feier" was held in the Festival Hall to commemorate the 100th anniversary of Heine's death. After an introduction spoken by the British poet Stephen Spender, who referred in most appropriate terms to the work and genius of Heine, the concert proper commenced with a recital by Hans Hotter. This magnificent artist, who, it may not be generally known, studied organ, piano and musical theory in Munich, and originally intended to be a conductor, is one of the very few top-grade singers who are equally effective in lieder and on the stage. Universally regarded as the finest Wagnerian baritone since Schorr, he is also outstanding on the concert platform. He chose Schumann's "Dichterliebe," of which his interpretation was memorable for its authority, emotional insight, and compelling dramatic power, with the invaluable cooperation of Gerald Moore. "Ich Grolle Nicht" was superb in its impassioned expression and variety of tone color. It was intended that the Koeckert Quartet should provide the second part, but owing to an unfortunate accident, their visit to England had to be cancelled. Their place was taken by the Lowenguth Quartet who played the Beethoven No. 12 in E-flat (Op. 127) with a discriminating sense of style and polish. It may be argued that any connection between Beethoven and Heine was remote, but, as music, the choice was admirable for the occasion.

■ Rimsky-Korsakof's opera *Le Coq d'Or* has had a varied and particularly interesting history in England. The premiere was in the Diaghilev season in 1914 in conjunction with a Russian opera company. It was described as an Opera Ballet and was presented in this quite unique form, which, it is said, met with objections from the purists but created a furore with the public. There was a double cast; the music was sung in Russian by chorus and principles seated on tiers high above the stage dressed in red robes, while the action was marvellously mimed by the leading dancers and corps de ballet. A few years later the Beecham Company gave the opera (as an opera) in English, and some time in the 1930s the De Basil Ballet played it as a ballet pure and simple in a considerably shortened version. Two years ago, the Covent Garden Opera Company introduced the work into their repertoire with great success in a new production by Robert Helpmann which has just been revived. The cast was, in the main, similar to that of 1954, with Mattiwilda Dobbs again singing the role of the Queen with silvery and silken tone and effortless ease. The present opera season is now ending and the company goes on tour for eight weeks, while the Ballet company take possession of the stage. For the fifth and final (for the present) performance of *The Magic Flute* there were two changes in the cast. John Lanigan was a lyrical Tamino, and Geraint Evans an ebullient Papageno, singing admirably and making every point without the slightest exaggeration. There was considerably more "life" in the performance than on the opening night, and Kubelik again nursed the singers so that every word was clear. When the company returns to London after Easter, he is to conduct a revival of Tchaikovsky's *Queen of Spades*.

■ Bartok's Violin Concerto, composed in 1937, is in the repertoires of comparatively few leading violinists and was the central feature of the second of this year's B.B.C. Symphony Orchestra's Festival Hall concerts. It was superbly played by André Gertler, who made light of the immense technical difficulties, especially the andante with its six complex variations and the final movement. He has exceptional gifts and a clear insight into the Magyar character of the work.

ARTHUR NOTCUTT

VIENNA

■ Vienna had its sensation: For the first time the city of the operetta was invaded by that genuinely American product "The Musical." And it was a triumphant entry! The Volksoper produced Cole Porter's *Kiss Me Kate* in a very ambitious and successful performance, with a number of guests participating. To preserve the authenticity of the performance, Julius Rudel (from the N. Y. City Center Opera) was engaged as conductor, with Brenda Lewis and the youthful colored singer Olive Moorefield in the female lead roles, while Hubert Dillworth (once a member of the celebrated *Porgy and Bess* company) played one of the male leads. Petruchio was Fred Liewehr from the Burgtheater (the most important dramatic house here). The *mise en scène* by Berlin's Heinz Rosen may have been a trifle too cool. But the audience soon reached the boiling point in its enthusiasm and applauded number after number with increasing fervor. It gave its approval to a representative work of our day. Since this premiere one discusses eagerly in Vienna the question Operetta or Musical? It seems that public opinion arrived at a typically Viennese solution: Operetta and Musical.

■ At the State Opera interest was concentrated this month not on a performance but on the traditional Opera Ball, which this year took place for the first time after a 17-year hiatus. As in yesteryears, it was a unique festivity. Among the performances, a beam of light in the prevailing darkness were four performances of *Tristan and Isolde* in one week under the baton of André Cluytens. The Vienna Philharmonic sounded again as it used to, and had it not been for the partly "impossible" cast on stage (Grob-Prandl and Ludwig in the title roles) one might have enjoyed opera for the first in a long time. A new production of Puccini's *Manon Lescaut*, under Moralt with staging by Guenther Renner and Martinis and Schoeck in the leading parts, was clean and appreciable.

But all this does not change the fact that the Vienna State Opera during the short tenure of Dr. Karl Boehm as director has been afflicted by the most difficult crisis since its

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inception. Conditions at the Opera and the ever-lowering level of performances have already become a public scandal in Vienna, and Viennese audiences and the press are discussing frankly the question of the appointment of a new director for the Opera. [Since this was written, Dr. Boehm has resigned. Ed.] This development is a great disappointment for the Viennese, who only a few months ago were so proud of their reconstructed Opera and who now have to recognize that the highly paid position of the Director of the Opera, the greatest honor for a musician, meant, for Karl Boehm, only a shingle for his personal career in foreign countries. It will be difficult for the Vienna Opera to regain this lost territory.

■ Highlights in the concert life were a Philharmonic subscription concert under Cluytens, Christian Ferras in Brahms' Violin Concerto under Karajan, a piano recital of Friedrich Gulda, and the conducting debut of the young Viennese pianist Paul Badura-Skoda in a program devoted exclusively to Mozart. Michael Gielen conducted a concert of 12-tone music: Anton von Webern's Symphony (Op. 21) and "Cantata Das Augenlicht" and Schoenberg's First Chamber Symphony. Finally, Lionel Hampton paid us a return visit.

DR. ERICH JANTSCH

Artist Exchange Program Between U. S. and Mexico

In keeping with Santa Barbara's traditional pride in its Old Spanish heritage is the unique cultural exchange program now being arranged by the Pacific Coast Festival at Santa Barbara and our sister republic to the south. The agreement, the only one of its kind yet negotiated on an annual basis, will provide for an exchange of distinguished young musical artists of the United States and Mexico. During June 1956 a Mexican musician, chosen from the membership of the Asociacion de Concertistos Mexicanos at Mexico City, will be presented as a featured artist at the fourth annual Pacific Festival at Santa Barbara. The performer to be presented will be selected by the Asociacion from its roster of instrumentalists and singers. Other organizations will be able to procure the services of the Mexican artist for appearances following the annual festival in Santa Barbara.

Festival Director John Barnett announced that the American exchange artist would be chosen each year from among the most distinguished and professionally advanced of the rising young concert performers of the West Coast. The Mexican Asociacion will present the American artist selected by the Pacific Coast Festival in its yearly series of concerts at the Palacio de Bellas Artes (National Palace of Fine Arts) in Mexico City. In addition, a tour of the capital cities of the Mexican States will also be arranged for the American artist. Announcement of the American and Mexican artists will be made following the establishment of specific dates by the Festival and the Asociacion.

OBITUARIES

■ ERICH ITOR KAHN, composer-pianist, died on Mar. 5 after a long illness. A native of Germany, he studied at the Frankfurt-am-Main Conservatory and was director of the State Radio Station from 1928-33. He lived in Paris until 1941 and there was one of the founders of the Schubert Society. Coming to America, Itor Kahn joined the Albeneri Trio in 1944, later appearing with the Bach Aria Group. Much of his time was devoted to solo performances, chamber ensemble recitals, composition, and teaching. He appeared on concert stages with many of the greatest artists of the music world. In 1948 he was presented with the Elizabeth Sprague Coolidge Medal for "eminent services to chamber music." Last summer he played at the Prades Festival with the cellist Pablo Casals, one of his final international engagements.

■ CHARLES L. WAGNER, 87-year-old active manager, died this past February after a brief illness. One of the colorful figures of the golden age of music and musicians, he handled the careers of John McCormack, Mary Garden, Maud Powell, Galli Curci, Frances Alda, Alice Nielsen, Charles Hackett, and a lengthy list of the greatest names on the concert and lecture bureau roster. His Charles Wagner Opera touring company was started in 1940 and has gone out on the road successfully every year since. The Wagner activities were notable on the Broadway scene with plays that made theatrical history. Many of today's artists owe their American debuts to Charles Wagner, and much of his story will be found in his book *Seeing Stars*, published in 1940. His brisk career as manager and impresario has continued since then and up to the current season with no noticeable loss of vigor.

■ GUSTAVE CHARPENTIER died in Paris Feb. 19, aged 95. The eminent composer, whose best-known score is the well-loved opera *Louise*, was born in Dieuze in Lorraine. At 16, an admired violinist, he won a prize entitling him to study at the Paris Conservatory. His compositions were greeted favorably, and in 1887 his cantata *Dido* won the coveted Prix de Rome. *Louise*, based on the Saint-Pol-Roux book, was produced at the Opéra Comique in 1900 and was unanimously acclaimed. M. Charpentier founded the Syndicate and Federation of Musical Artists and was its honorary president. In 1912 he succeeded to the chair of Jules Massenet in the French Institute. He was presented with the Grand Cross of the Legion of Honor in 1950, and in 1955 received the gold medal of the Society of Authors.

■ MME. ISABELLE VANGEROVA, renowned teacher of piano, died in New York City Feb. 7. Born in Minsk in 1877, she received her musical training in Vienna and later in St. Petersburg, becoming in 1912 a professor at the St. Petersburg Conservatory. In 1923 she came to the United States, and the following year was named one of the original faculty at the Curtis Institute of Music in Philadelphia, remaining with the school until her death. She was a member of the faculty of the Mannes College of Music and of the Henry Street Settlement Music School, teaching also a large class of private pupils. Many among her pupils have attained high position in the world of music: Samuel Barber, Leonard Bernstein, Lukas Foss, Thomas Scherman, and others have gone into diversified fields. Among concert pianists who have studied with her are: Gary Graffman, Jacob Lateiner, Sylvia Zaremba, Zadel Skolovsky, Lilian Kallir, Judith James. Her nephew, Nicholas Slonimsky, musician and writer, was also a pupil of Mme. Vengerova.

■ GASTONE USIGLI, conductor and composer, died March 8 shortly after conducting a concert at the San Francisco Italian Consulate in honor of President Giovanni Gronchi. The 58-year-old musician had led major orchestras here and in Europe, and in recent years had been the director of the Bach Festival in Carmel, Calif. Born in Venice, Sig. Usigli studied at the conservatory of that city, and later with Ferruccio Busoni in Germany. He served on the staff of the Fenice Theatre, and in 1924 his symphonic work *Don Quixote* won the Ricordi prize. After his arrival in San Francisco, he was engaged in teaching, composition, and conducting, appearing as guest with the San Francisco and Los Angeles Symphonies, and in Italy as conductor for the Milan and Venice Symphony Orchestras. He organized and led the 68-voice Carmel Bach Festival Choir.

INTERNATIONAL NOTES . . . . . .

The **LaSalle String Quartet,** quartet-in-residence at the Cincinnati College-Conservatory of Music, will spend this summer on a round-the-world concert tour, the first ever to be undertaken by an American string quartet. First stop is Honolulu, where no string quartet has played in 13 years; from there to the Fiji Islands, where American musicians have never played before. The schedule lists: 30 concerts in New Zealand, 7 in Australia, 30 on the four major Indonesian islands (many of these will be children's lecture-concerts of a type the group has made popular in Cincinnati and elsewhere). A week-long vacation is planned on the island of Bali. The tour will end with a series of European engagements. . . . **The Symphony of the Air** has invited the noted Soviet composer **Aram Khachaturian** to conduct a concert of his own works during his forthcoming visit to America. The Orchestra has also invited **Igor Oistrakh,** son of David Oistrakh, to appear with Mr. Khachaturian in a performance of his Violin Concerto. The younger Oistrakh has never before appeared in the U.S. . . . Pianist **Eugene Istomin** arrives in Japan on April 23 to begin a 30-concert tour of the Far East, including 15 appearances under the joint auspices of the International Exchange Program of ANTA and the Sangyo Keizai Shimbun. From Japan he will travel to Hong Kong, Singapore, Indonesia, Malaya, Indochina, Formosa, Korea, Burma, and Ceylon. In August he begins a 4-month, 45-concert schedule in Australia, returning to the States in December, 1956. . . . **Lois Marshall,** Canadian soprano, will make her first appearances in Europe when she sings in London on May 26. **Sir Thomas Beecham** has invited her to sing the Mozart motet "Exsultate, Jubilate" under his direction with the Royal Philharmonic Orchestra at the Royal Festival Hall. While in London she will also record, for Angel Records, Handel's oratorio "Solomon," under Sir Thomas' direction, with the Royal Philharmonic and the Beecham Choral Society. . . . **Joseph Schuster,** famed cellist, recently left for London to begin his eighth annual European tour. A highlight of the tour will be a two-concert series in London of all the Beethoven works written for cello and piano. Schuster will play his newly acquired Gofriller cello (1720), which he bought "sight unseen" on the advice of his friend John Barbirolli, who discovered it in Scotland. . . .

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HERE and THERE

Helen Merrill

NEWAY *and* DE HARTMANN

■ **Thomas de Hartmann** is shown at the piano with lovely **Patricia Neway,** who is leaning over to untangle a special motif in one of the de Hartmann songs which will be part of the Town Hall program on April 15. The Russian-born composer, who began his work at the age of 11 with Arensky as his instructor, has met with great success here and abroad. At the Imperial Opera of St. Petersburg and Moscow, with fabled Pavlova and Nijinsky starring, his four-act ballet, "The Pink Flower," made stage history. Mr. de Hartmann's Symphonie-Poème was subsequently heard in Paris and Brussels; the Cello Concerto, performed at Concerts Colonne in Paris, was given its first performance in this country by Koussevitsky and the Boston Symphony. In 1954 Stokowski conducted in Dallas the orchestral presentation of The Dance from de Hartmann's opera "Esther," and performed it again in 1955 in Houston. This April at a Children's Concert, Stokowski will program the "Russian Fairy Tales." Other songs, symphonic works, and instrumental pieces have received acclaim on important concert programs. At Town Hall, Mr. de Hartmann will play his Sonata No. 2 for Piano; Miss Neway will sing the usual "Sept Paysages Tristes" to the text by Verlaine. Programmed also is "Lumiere Noire," Op. 48 (1948), three pieces for piano, picturing in sound the de Hartmann thematic ideas and development relating to the passing of a poor Negro from earth to Paradise. The final group is titled "Six Commentaries for Ulysses by James Joyce." Not, according to the composer, designed purely as songs, they are rather musical descriptions indicating the situations and conveying the bizarre and sometimes terrible conflicts of the human psyche which Joyce has portrayed.

■ Four hundred and forty-four years ago Juan Ponce de Leon came looking for the Fountain of Youth in storied Florida. (If he'd only found it!) Now arrives a 15th-generation lineal descendent, but this one, **Angelo Ponce de Leon,** comes bearing gifts, namely, paintings which will be on exhibition at the Galerie Moderne. It's a one-man show. Seems Met-star **Richard Tucker** bought two of the Ponce de Leon works of art in Paris and was so enthusiastic about them that he extended an invitation to the painter to visit and "show" in this country where, aside from the Tucker purchases, about 28 pictures have become collector's items in New York, California, and Texas. Art patron Tucker has evolved the idea of having fine paintings on view in the projected new Met's dressing rooms (inspiration maybe?), and leads off by offering one of his purchases for the purpose. Don't miss the Galerie Moderne showing, and if the result is a new surge of youth, credit Juan and Angelo and the Met's tenor .

■ Intrepid **Sol Hurok** (of course, we mean musically fearless) has flown to Moscow to discuss cultural exchange (you heard me). Joking aside, there is to be an exchange of first-rank artists. The concerts here of **David Oistrakh** having proved enormously successful, **Isaac Stern** is set to be the first American solo artist to appear in the Soviet Union, concertizing there in the late spring. Mr. Hurok will visit the Scandinavian countries and continental Europe as far south as Spain for artist tour arrangements.

■ **Sarah Fleming** (Sarah Jane), a winner in the auditions of the New Orleans Experimental Opera Theatre just this past month, has already been assigned a leading role in Britten's "The Rape of Lucretia," set for this September. The "golden blonde with the golden voice" (press) has been heard with the N. Y. City Opera, The American Opera Society at Tanglewood, and with the Boston Symphony and other name groups.

■ **George London** sang his 11th date with the Telephone Hour on March 5. I, for one, do not wonder, nor carp, at repetition. The dynamic bass-baritone is one of the most interesting and colorful figures of the opera scene, but, in addition, he is, despite talent, an untiring student of all that is fine in musical artistry. Put that down in your copy books, young eager-for-quick-success singers.

■ The recordings of **Boris Christoff** have made the name of the operatic bass celebrated wherever records are played. It is announced that he will debut with the San Francisco Opera in the title role of Moussorgsky's "Boris Godounoff," which will be produced in the Golden Gate City for the first time in Russian. (Special harbor parking arrangements for attending comrades in subs.) Since his Academy of Santa Cecilia debut in 1946, Christoff's rise to fame has been impressive and steady. Leading roles at La Scala, San Carlo (Naples), Rome, Covent Garden, and other major capitals of Europe have confirmed his early success.

■ A 13-year-old violinist will make her debut bow on the Telephone Hour March 19. She is **Marilyn Dubow,** a pupil, since her fifth year, with **Dr. Arved Kurtz,** director of the New York College of Music, the city's oldest music school in continuous operation. Dr. Kurtz is himself a noted solo violinist and composer. With Donald Voorhees conducting, Miss Dubow will play the second and third movements of Vieutemps' Concerto in A Minor and selections by Elgar and Tchaikovsky.

Bruno of Hollywood

Brilliant young piano duo, VICTORIA MARKOWSKI *and* FRANCESCO CEDRONE, *will play for the Northeastern District Conference of the National Federation of Music Clubs, Mar. 20-21, in Boston. Acclaimed as one of the most gifted piano teams around, Markowski & Cedrone will feature a two-piano work by Grace Warner Gulesian, composer-pianist and vice-president of the Massachusetts Federation. Rumor hath it that the team may come New York-wards next season.*

■ **Tampa** (Fla.) **Grand Opera Association** has chosen its stars for the production of "Cav. and Pag." April 2 at the Municipal Auditorium. Presentation is by the American Opera Society. (I have not been able to discover if this is connected with the eminent group of the same title in NYC, but think not, as the Northerners have been offering works outside standard repertoire.) **Eileen Farrell, Albert Da Costa, Giuseppe Valdengo,** and **Eva Likova** have been listed to appear. From the texture of voices, one would guess that Miss Farrell is to be the ill-fated Santa, Mr. Da Costa, the Canio, and Miss Likova a sprightly Nedda. There are several roles for Mr. Valdengo—none specified to date.

■ If you want to meet friends and celebrities these days, browse around luncheon places. (Apparently nobody is taking this diet business seriously except a few afflicted with frustration and fat.) Over at Carlton House (yes dears, they let me in) I observed on a winter's day, **Delia Rigal** and **Licia Albanese** being photographed. And last week I listened in on earnest **Lee Bond** of the Rasponi Associates as she tried to discover from an uncommunicative chef the proportions for Almond Heart. (No heart at all had he!) In the Buckingham, on successive days, I sat next to **Jean Madeira,** tackling a steak (smart gal!) before she went on stage as Ulrica in the night's performance of "Masked Ball"; and **Victoria de los Angeles** with her husband and **Mme. Campora,** pretty wife of the Met's new tenor. Handsome **Zlatko Balokovic** with his wife, **Joyce Borden,** were having pictures made at the Savoy Plaza last week and, another day, lunched me on curry at Pierre's. The crowd at Carnegie Tavern is always interesting—first-chair orchestra players, managers, and soloists too numerous to name. The Russian Tearoom and Park Sheraton attract affluent pedagogues, and — hey, Louis Sobol, move over.

Down-east Governor EDMUND S MUSKIE *of Maine is shown with two "appetizing" primadonnas,* CLARAMAE TURNER *(left) and* SHIRLEY JONES, *stars in the new film version of* Carousel. *The scene is The Lobster Restaurant, less than a block from Times Square, and the Governor is evidently having a wonderful time hosting gorgeous girls at a real clam bake (lobster course shown above). The Rodgers & Hammerstein hit was filmed in part at Boothbay Harbor, Maine, but the celebration was at The Lobster—and we certainly hope there will be seconds.*

■ An unforgivable bobble turned up in the February Yearbook. (Note to Boss: overwork tells on man and beast!) **Mme. Simon Barere** says that the *progress* of her five-month-old grandchild does not imply that the young lady is as yet playing the piano. Maybe not yet, but soon? Also, phone conversations being what they frequently are, we discover that **Shirley Treppel** is the charming wife of **Berl Senofsky,** violinist, and *not* the spouse of **Boris Barere** and the mother of small **Diane Barere.** (Maybe I need an earphone?)

■ If you want to know all about opera and win the $64,000 question, open a shoe-shine shop. The latest personality-plus winner, cobbler **Michael Della Rocca,** is investing part of his loot in his favorite avocation (profession, I should say), sponsoring and producing opera performances. And in quest of more funds (because Uncle Sam got a handsome share of the prize money), he is organizing concerts on Long Island to raise scholarship money for young aspirants to the lyric stage. **Licia Albanese** has accepted Della Rocca's invitation to sing at one of the benefit concerts at Baldwin High School slated for March 2nd.

■ Operatic curtains are going up on Long Island these days. Rigoletto (sung by **Arthur Budney** of the Met) will attempt to avenge the abduction of his daughter Gilda (portrayed by fluent-voiced, pretty **Josephine Guido),** who will be led down the garden path by the Duke of Mantua (handsome **Eddy Ruhl).** This will be the April 14 production of the Long Island Opera Company at Sewanhaka Auditorium, Floral Park. The cast, too lengthy to be listed here, is an excellent one, and Floral Park is no distance at all. This should be an evening to find transportation and get going.

■ From August through December 1956, famous baritone **William Warfield** will be on an extensive tour of the Near East and Africa, singing in some far-flung lands which have not yet heard a major musical artist. The choice of Warfield as "cultural ambassador" was a "natural" after his enormous success in the first European showings of "Porgy and Bess" in 1952. He started as soloist with the Philadelphia Orchestra last spring during the first European tour of the great ensemble. Accompanied by **Otto Herz,** Mr. Warfield will sing in Ethiopia, in British, Belgian, and French Territories of West and Central Africa, in Liberia, Yugoslavia, Greece, Egypt, and the Arab states, in Israel and in the major cities of Western Europe. The announcement was made by **Robert W. Dowling,** Chairman of the Board of ANTA. Assisting in tour arrangements are **Larney Goodkind,** the artist's manager, and Columbia Artists Mgt. in cooperation with ANTA's International Exchange Program under the aegis of the State Department.

■ Sad news for the worshiping public of **Victoria de los Angeles.** The soprano will not return to America next season. She will be busied with a heavy schedule of engagements for 18 months, appearing at La Scala, Milan, the Vienna State Opera, the Liceo in Barcelona, the Paris Opera, San Carlo, Naples, and the Royal Opera, Covent Garden. Added to these stints will be a three-month, 40-concert tour of Australia and New Zealand. But cheer up. 1957-58 will bring De los Angeles back to us, and we mustn't be selfish. Spread joy for a year in other lands, you know.

■ **Clarence Cramer,** the well-known Chicago manager, and his wife Kathryn are receiving congratulations of friends on their newly arrived grandchild, Joseph Richards Cramer, son of Richards and Claudia Cramer. Reports are that everyone (including Richards, Jr.) is feeling fine.

The much-abused word "glamorous" takes on new lustre when coupled with MURIEL SMITH, *hailed as a star by the London press after her recent debut in Wigmore Hall. Known best for her stage successes in* South Pacific, Sauce Tartare, The King and I, *the title-role in* Carmen Jones, *and some fiery dancing in the film* Moulin Rouge, *Miss Smith's jump from lead roles to top recitalist was negotiated flawlessly. A Town Hall recital is promised for the fall of 1956, managerial commitments permitting.*

■ In the spring season at City Center, the N. Y. City Opera will introduce eight newcomers: **Beverly Bower, Marilyn Hunter,** sopranos; **Mignon Dunn,** mezzo-soprano (also a last-season winner in the New Orleans Opera auditions); **Howard Fried,** tenor; **James Farrar, William Pickett,** baritones. In addition to these young Americans, **Piero Ferraro,** tenor, and **Aldo Protti,** baritone—both from Italy—will take over lead roles. A specialty will be Rolf Liebermann's "The School for Wives," which will have its New York premiere.

■ How she finds the time between her own singing and lecture-recital dates is hard to figure, but enterprising **Dorothea Dix Lawrence** has organized a Folk Lore Society of the U.S.A. The first of the scheduled monthly meetings will be held March 22 at the AWA in the Hotel Barclay. Pursuing the ideals of the Cecil Sharpe Folk Organization of London, the Society aims to conserve and present the intrinsic, accurate folk music in song and dance of America. This is a strictly cultural society without chauvinistic or political connotations (affirms Miss Lawrence). Plans call for, eventually, a society-owned building with auditorium, reference library, a hall for lecture and dance, and, possibly,, a museum for rare instruments.

SCHOOL NEWS

By GID W. WALDROP

Annual Bach Festival at Baldwin-Wallace

It is hard to realize that the annual Bach Festivals have now reached number 24 for 1956, and will reach 25 for 1957. The general planning committee—Mr. Cecil Munk, Mr. George Poinar and Mrs. Albert Riemenschneider—hope to offer to the public a very unusual program in 1957. There will be several unique features in the way of artists and conductors as well.

The large orchestral work, "The Art of Fugue," will be given both in 1956 and 1957; it was previously given in 1950 and 1951. The orchestral arrangement of Robert Scholz is used at Baldwin-Wallace. The Passion According to St. John will be the large choral work to be sung this year; next year it will be the Mass in B Minor. The Mass has been done at Baldwin-Wallace six times previously, the last performance in 1955. This year the motet "The Spirit Also Helpeth Us" will be sung by the A Cappella Choir, while the Baldwin-Wallace Bach Chorus will sing Cantata No. 78. Cantata No. 131 will be the opening number of the last program in 1957, and the Festival will close with the performance of the Magnificat, which has been performed at Baldwin-Wallace eight times previously. This impressive choral work is a great favorite with audiences. A still larger work will be given in 1957, the "Musical Offering" as arranged for orchestra by Hans T. David. This work was previously given on the campus in 1945 and 1950. On Saturday afternoon, May 26, Mr. Julius Herford of New York City, well-known Bach authority, will give a lecture recital on "The Well-Tempered Clavier." A favorite feature will again be the Brass Choir in its four programs of chorales from the tower of Marting Hall.

Rigoletto pleads for the return of his daughter Gilda in an English version of Verdi's Rigoletto *at Brigham Young University (Provo, Utah) under Dr. Don L. Earl's direction. The opera ran for four days.*

Community Schools Hold Convention

Ruth Kemper, President of the National Guild of Community Schools, presided at the sessions of the convention held Feb. 24-26 at the Turtle Bay Music School on East 52 St., New York City. "Musical Development Through Community Cooperation" was the subject of the Panel Discussion on Saturday morning, with Winifred Fisher, Executive Director of the New York Adult Education Council, as moderator. John S. Edwards of Pittsburgh, President of the American Symphony Orchestra League, opened by saying, "An orchestra has little reason to exist unless it serves its community. Understanding the technics of music is not necessary to the *enjoyment* of music. Young people of today get their music like their food—frozen and canned. They do not see real, live people making music together. The narcotic of TV is often too alluring. There must be standards." Mr. Edwards described a junior orchestra which is permitted on occasion to play, chair for chair, with the Pittsburgh Orchestra.

Mrs. Jan Stocklinski of Pittsfield stressed the importance of "live music" and told of what a few earnest people have accomplished with almost no budget at all.

The arrival of Dr. Herbert Zipper could not have been more dramatically timed. Word was announced of the delay of his plane from Chicago, and just as the program was being changed, in he walked, straight from the airport, and spoke with a refreshing directness on the establishment of music seminars at Winnetka, Ill., with the Fine Arts Quartet as the center of the activity. Each day an amateur quartet plays and benefits from associating with the professional quartet. He said: "I do not believe in the value of recorded music for people who do not know the real thing." He brought out that children's concerts should be given in the familiar surroundings of their own schools and should be limited in time to about 30 or 40 minutes. He often plays only one movement of a symphony. The record shop nearby reported that it sold 600 copies of Mozart's G Minor Symphony following one of these programs. He also stressed the great need for chamber music that is technically not too difficult for children to play.

One of the highlights of the convention was the discussion of "Goals in Music Study" conducted by four teen-agers under the skillful guidance of Dorothy Gordon, Director of *The New York Times* Youth Forum. Janet Parnas, Daniel Levey, Joseph D'Ambrose, and Stephen Bernstein answered with frankness and originality questions submitted by the audience. One of the four wants to play merely for pleasure; the other three look forward to careers as professionals.

In the evening an excellent program was given by young people from member schools in New York City at the YMHA Kaufmann Auditorium.

The convention ended with the business meeting on Sunday morning. Officers continuing another year are: Ruth Kemper (New York), president; Paul Friess (St. Louis), Margaret Jensen (San Francisco), Grace Spofford (New York), Mabel B. Worth (Newtonville, Mass.), vice-presidents; and Robert F. Baisley, treasurer. Mrs. Jan Stocklinski (Pittsfield, Mass.) was elected secretary. GRACE WHITE

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New York City String Demonstrations

The third in a series of lectures and demonstrations sponsored by the Violin, Viola, and Violoncello Teachers Guild, Inc., will be presented Friday morning, Mar. 23 at 10:30 A.M. in the Carl Fischer Skyroom by Madeleine Carabo-Cone and Margaret Berend. Miss Carabo-Cone will talk about "Fingerboard Eartraining" and demonstrate the "Fingerboard Eartraining Charts" for violin, viola and 'cello. These charts are the latest addition to the book: "How to Help Children Learn Music" by Carabo-Cone & Royt, published by Harper & Brothers. Miss Berend will talk about and demonstrate from new European methods and materials.

Yale Scholar Reveals Discovery

Discovery of the earliest autobiography in English, dating from about 1576, was revealed this past month by James M. Osborn. Mr. Osborn, Research Associate in English Literature, told a meeting of the New England chapter of the American Musicological Society that the 90,000-word manuscript — whose existence was quite unsuspected even by musical and literary historians until a few months ago—was written in Elizabethan England by Thomas Whythorne, until recently a little-known figure in musical history. His book, *Songs for three fower and five voices*, published in 1571, is the earliest extant book of English madrigals. His "Duets," published in 1590, is the earliest English collection of instrumental music. Professor Leo Schrade of Yale, noted musicologist who played host to the New England music historians, said the manuscript's importance "can hardly be exaggerated."

New Dean for Cincinnati's College-Conservatory

The appointment of Dr. J. Laurence Willhide as dean of the Cincinnati College-Conservatory of Music, effective Sept. 1, was announced by Walter S. Schmidt, president of the school's board of trustees. Dr. T. Scott Huston, now serving as acting dean and chairman of the graduate committee, will become adviser of graduate studies, a position he had requested earlier. Dr. Willhide is now serving as assistant professor of music education at the University of Cincinnati and co-ordinator of the music education department for the College-Conservatory. Prior to 1955 he served on the faculties of the University of Southern California and Utah State Agricultural College. He holds degrees from Oberlin College, the University of Cincinnati, and a doctor of philosophy from the University of Southern California. He is author of a book entitled *Samuel Hollyoke: Pioneer American Music Educator*, soon to be released on microcards by the University of Rochester Press.

President Schmidt has also announced two other appointments effective with the new school year in September. Eddy Brown and his wife, Lyda Betti Brown, have been engaged as artistic co-ordinators and master teachers. Both of the Browns, originally from Indiana, have had extensive careers, Mr. Brown as a violin virtuoso, and Mrs. Brown as a singer in opera and musical comedy. They are currently teaching in New York.

Riker Assumes New Duties At Eastman

Appointment of Charles Riker as executive secretary of the Eastman School of Music has been announced by Director Dr. Howard Hanson. Riker will fill the position left vacant by the retirement last September of Arthur H. Larson, who served both as registrar and executive secretary. Ralph Bigelow succeeded him as registrar. In addition to his new duties, Riker will continue to serve as director of the school's preparatory department.

Texas String Clinic

More than 160 upper-grade and junior high school players of stringed instruments participated in the Jan. 28 Second Annual String Clinic at Hardin-Simmons University in Abilene, Texas. Walter Charles, famous American cellist and director of the Abilene Symphony Orchestra, served the visiting public school musicians as conductor-clinician.

Dr. Herbert M. Preston, head of the orchestra and string instrument department at Hardin-Simmons, organized and managed the string clinic, which was attended by teachers and students from Odessa, Lubbock, San Angelo, and Abilene elementary and junior high schools. Dr. Preston organized the Abilene Symphony a number of years ago and served as its conductor for many years.

Ives Collection to Yale

The Yale School of Music, recipient of an unusual "musical gold mine" in the form of the complete manuscripts and published works of the late Charles E. Ives, honored the late musical genius recently. Ives was a member of the Yale Class of 1898, and the School of Music received the complete Ives collection from his widow just a year ago. The collection contains all of his published works, letters, clippings, and other memorabilia. It also contains a mass of unpublished musical manuscripts.

As part of Yale's annual mid-winter Alumni Day on Feb. 22, the School opened the Charles E. Ives Room in its John Herrick Jackson Music Library. An exhibition of manuscripts demonstrated "Ives' peculiar methods of scoring." In addition, a concert devoted entirely to the composer's works was presented in Sprague Hall.

May Music Festival At Cornell College

Plans for the 58th annual May Music Festival to be held on the Cornell College campus, May 3-5, have been announced by Paul Beckholm, director of the Cornell Conservatory of Music.

Herva Nelli, Metropolitan opera soprano, will give the opening concert on May 3. On the evening of May 4,

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Robert Goldsand, pianist, will appear in recital.

The Chicago Symphony returns for its 54th consecutive May Festival appearance on May 5. Under the direction of George Schick, the Cornell College Oratorio Society will join the orchestra and four soloists in the performance of the rarely heard Coronation Mass by Mozart, in observance of the bicentennial of Mozart's birth. Saturday evening, the Chicago Symphony will conclude the Festival with a concert directed by George Schick, Associate Conductor.

Southeastern Composers League Festival

On Jan. 23 and 24, 1956, the Division of Music, George Peabody College for Teachers, Nashville, Tennessee, presented its fourth festival of music by members of the Southeastern Composers' League. The league, founded in 1951, is composed of some 50 serious composers from nine southeastern states. Its purpose is to encourage the creation of music by furnishing the composers with opportunities for stimulating contact with one another and by furnishing opportunities for the performance of their works.

The performers for these concerts were members of the student body of the Division of Music, with visiting ensembles from Vanderbilt University, Jacksonville State College (Alabama), and Kentucky Western. Ten of the seventeen composers represented on the programs were in attendance at the festival.

The festival was directed by Phillip Slates of the Peabody faculty, who is also vice-president of the league. Other officers include William Presser, president; Cyrus Daniel, treasurer; and Johan Franco, secretary.

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New York State Opera Clinic

A three-day opera clinic, climaxed by a production of Mozart's *Cosi fan tutte*, is scheduled for the State University of New York Teachers College at Fredonia in April. The clinic is a presentation of the College Musical Workshop, and is under the direction of Lawrence Siegle. The music of Mozart will dominate this year's symposium. On April 18 there will be a performance of Mozart's Great Mass in C Minor by the College Festival Chorus, on the 19th a performance of Paul Hindemith's "Let's Build a Town" by a group of primary children, and Rimsky-Korsakoff's *Le Coq d'Or* by students of the junior grades. Evening performances of the 19th will pair young Mozart's *Bastien and Bastienne* with Leonard Bernstein's *Trouble in Tahiti*. The performance of *Cosi* will be staged by the Royal Conservatory Opera Company of Toronto.

NEW YORK REVIEWS

(*Continued from page* 20)

Grown-ups by Irving Fine were sung to perfection by Regina Sarfaty, mezzo-soprano, with Robert Starer at the piano. Another group of songs by Henry Cowell, Frederic Hart, Wallingford Riegger, and Paul Creston (those by Cowell and Creston were outstanding) were interpreted by the excellent Sarah Jane Fleming, soprano, accompanied by Ruth Mense. Josef Raieff played Vincent Persichetti's Tenth Piano Sonata, a rather percussive piece with great pianistic abandon.

The hit of the evening was "Three for Violin and Piano for Young Performers" by Norman Lloyd. It was brilliantly played by Paul Zukovsky, 12, violin, and Abbott Lee Ruskin, 10, piano. The two young gentleman played like troupers, and very good troupers too. H. W. L.

Festival of American Music, Feb. 22, E—Contemporary American composers gained precious little popularity as a result of the fourth concert in Juilliard's Festival of American Music Series. This reviewer has continuously championed the output of the American composer, but unfortunately tonight's examples of 20th-century music offered little that seemed worthy of praise. David Diamond's Diaphony for Brass (for brass, 2 pianos, and organ), which opened the concert, was long and loud, too loud in fact for the size of the Juilliard Hall. The piano and organ combination is a difficult, if not impossible, medium for musical expression, and Mr. Diamond did not overcome these difficulties. John Buttrick and Herbert Chatzky, pianos; Vernon de Tar, organ, and the brass ensemble under conductor Frederick Prausnitz struggled against insurmountable odds.

The other extended work on the program, Roy Harris' "Festival Folk Fantasy," might be termed experimental. This composition is scored for double mixed chorus, women's chorus, men's chorus, folk singer, and amplified piano. Johana Harris, wife of the composer, doubled as pianist and folk singer. This is a strange work, to say the least, and is not comparable to, say, the magnificent Harris Third Symphony. Still, for curiosity's sake, we should like to hear (and witness) this effort again. In addition to the Juilliard choral units and Mrs. Harris, Eugene Brice was the solo speaker, and Mr. Prausnitz was again the conductor of the gargantuan ensemble.

By far the best music of the evening were songs for voice and piano by composers Norman Dello Joio, Charles Jones, Sergius Kagen, and Robert Starer. Baritone Mack Harrell presented all songs in a convincing manner, with the composer Kagen lending able keyboard support. Dello Joio's setting of Walter de da Mare's "The Listeners," the best piece on the program, is a compositional gem of mood and splendid design. Composer Starer furnished a setting of E. E. Cummings' "My Sweer Old Et Cetera," and Charles Jones set George Herbert's "The Collar." Except for these songs, it was an evening of uninspired music. G. W.

Festival of American Music, Feb. 24, E—The Juilliard Orchestra under the inspired leadership of Jean Morel played the closing event of the Festival of American Music, and it was not only its finale but its proudest hour. The program started with Vittorio Giannini's Prelude and Fugue for string orchestra, a conservative composition emulating the tonal language of old masters, but written with exquisite know-how and always enticing inventiveness.

Walter Piston's Symphony No. 5 was the climax of the evening. The work is, in this reporter's opinion, the most inspired of the composer's six symphonies. It abounds in very fine details and its over-all design is inspired. A flute over tremolo strings utters the first theme and gives a coloristic fascination all its own. After a dramatic development of the thematic material, a reprise of the first part with interesting variants of the material brings the movement to a close. The ensuing Adagio is lyrical and introspective, with the theme first appearing in the low register of the strings. The entire part has a characteristic romantic atmosphere. A bouncing and rhythmically interesting last movement brings the work to a close. The composer, who was present, was enthusiastically acclaimed.

William Schuman's Concerto for Violin and Orchestra (revised version), with no less an artist than Isaac Stern as soloist, closed the program. It is no overstatement to term this work one of the finest contemporary examples of its species. It has all the characteristics of Mr. Schuman's compositorial style—brevity, angularity, and a profound lyricism. The performance was excellent and brought great applause to soloist, conductor, and composer. H. W. L.

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BOOK REVIEWS

By HAROLD C. SCHONBERG

■ The first full-scale biography of George Gershwin has just been issued. It is David Ewen's *A Journey to Greatness* (Henry Holt & Co., 380 pp., $5.00), and it is a comprehensive piece of work into which much obvious preparation and research has gone. It is animated, too, by Ewen's love for Gershwin's music. The author could scarcely be called a literary stylist, nor an especially imaginative writer, but he is a competent journalist who methodically presents the facts.

Where he misses out is in his reconstruction of the period so well symbolized by Gershwin—the America of the Twenties with its bathtub gin, the emergence of the jazz age, the hot and furious intellectual life of the time. In a way America was busting out all over, and had Ewen cared to do so he could have evoked a wonderfully nostalgic picture instead of this rather dry compilation.

His book raises some question about Gershwin's worth. We all know he is one of the most popular composers America has ever produced; perhaps the most popular; and Ewen spends many pages gleefully discussing Gershwin's popularity in Europe and elsewhere, the number of performances he has obtained throughout the years, or the impact of *Porgy and Bess* upon Slavic audiences. Well, Gershwin died in 1937. He was famous then and is even more famous now. Obviously his music had something to say or else, twenty years after his death, it would have been forgotten. But was Gershwin *that* good?

The point is that Gershwin idolaters have made a big thing about his impact on the musical scene of the Twenties and Thirties, implying that here was a man who was a seminal musical force, a genius of geniuses, a composer whose contributions will endure. Ewen, for example, proudly states: "It was Gershwin who brought full acceptance to our popular styles, techniques, and materials in the world of serious music. After the *Rhapsody in Blue* came the deluge: Krenek's *Jonny spielt auf*, Hindemith's *Neues vom Tage*, Kurt Weill's *Mahagonny* and *Die Dreigroschenoper*, Ravel's 'Blues' Sonata and the Concerto for the Left Hand, Constant Lambert's *Rio Grande*, Aaron Copland's Concerto for Piano and Orchestra, and John Alden Carpenter's ballet, *Skyscrapers*." If this is a "deluge," then I'm a waterfall. How many of these works are in the repertoire?

Not unexpectedly, Ewen makes a big fuss over *Porgy and Bess*. For some strange reason this hybrid work (interspersed, true, with some pretty tunes) has been considered Gershwin's *chef d'oeuvre*. My own feeling is that if you put ten *Porgys* on top of one another you still wouldn't get one *Of Thee I Sing*, which has an honest brashness and a quality of musical invention far superior to the quasi-opera of *Porgy and Bess*. (Doesn't the awkward declamation of the so-called recitatives in *Porgy* bother *anyone?*)

But here I am, off on my hobby-horse. Ewen's book, for the facts it contains, and for the complete appendices, is useful and welcome.

■ The month's other books make up a rather miscellaneous lot. Lionel Salter's *Going to the Opera* (Philosophical Library, 160 pp., $2.75), is a short, simplified, and quite accurate introduction to what opera is and how it works. Salter is a British critic and musician, and his book was written with an English audience in mind, but his observations are applicable to any opera house in the world. After a discussion of the functioning units of an opera house he goes into a brief historical survey of opera and then touches upon records, films, radio, and TV. He makes a strong plea for opera in English, even carrying it through in his editorial format: names of operas generally are given in English. Thus *The Rose-bearer* rather than *Der Rosenkavalier*. (But why, on page 114, *Dreigroschenoper* instead of *Threepenny Opera?*) In one or two places Salter tends to be condescending. *Elektra* and *Salome*, he says, "are more for specialists than for the ordinary public." Who does he think the "ordinary public" is?

■ MISCELLANY: *The Signorina* by Henry Myers (Crown, N. Y., 311 pp., $3.95) is a fictionalized treatment of the life of Maria Malibran. The main facts are present, with much elevated conversation and a rather engaging element of hero-worship over a hundred years removed. . . . *How to Play the Piano* by Ear, by M. Emett Wilson (Abelard-Schuman, 190 pp., $3.75) will be sceptically received by most teachers and educators. It definitely has created some scepticism within this ample bosom. Wilson makes out a case for playing by ear, without recourse to notes at any time, but after reading his book I think it will be much simpler for anybody interested in the piano to learn music in the first place. The chances are that a person willing to go carefully through this book will have to do just that anyway. . . . The 1956 edition of *The Musician's Guide* (Music Information Service, New York City, 462 pp.) is a needed reference. After one plows through some fatuous writing by various contributors (what are they doing here?) the various sections of the book—advertising agencies, concert managers, orchestras, dance bands, and so on through UNESCO names and addresses—offer data not easily available elsewhere. Even names of jingle writers are included. A spot check reveals some mistakes. Virgil Thomson is still listed as critic of the *Herald Tribune;* the magazine *High Fidelity* is listed as a bi-monthly; the *Saturday Review* is referred to as the *Saturday Review of Literature;* and, horror of horrors, the name of Harold C. Schonberg is misspelled.

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MATHIS

(*Continued from page* 8)

of all hazards the artist must be an active and aware member of society if his work is to have worth, substance, and lasting quality. Hindemith's own life offers a strong affirmation of this point.

The music itself deserves much more lengthy and detailed analysis than can be given here. Perfect balance is maintained between the orchestral and vocal forces. A 16th-century atmosphere is maintained without any sacrifice of present-day treatment and without a trace of self-conscious archaisms. Solos, duets, and larger concerted numbers grow out of the score with an inevitability and integration that make the whole work a prime example of perfect structure. Yet the individual melodic lines have color and character, rising at times to a soaring beauty of expression that grips the heart as well as the mind. This was an event worth hearing over and over. Some, including this reviewer, were present at all three performances.

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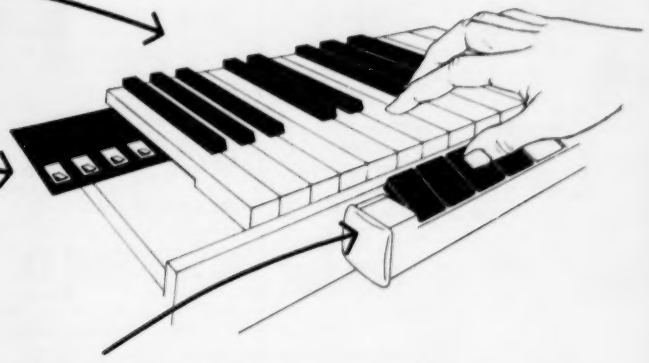

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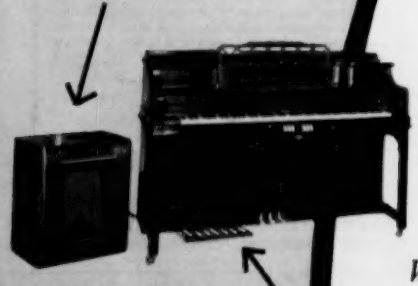

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